

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 536.—Vol. 28.

Registered for transmission abroad.

OCTOBER 1, 1887.

Price 4d.; Post-free, 5d.

Annual Subscription, Postage-free, 5s.

## ROYAL ALBERT HALL CHORAL SOCIETY.

Patron: HER MAJESTY THE QUEEN.  
President: H.R.H. THE DUKE OF EDINBURGH, K.G.  
Conductor: MR. BARNBY.

SEVENTEENTH SEASON, 1887-88.

FIRST CONCERT, THURSDAY, NOVEMBER 3, at 8.—Sullivan's THE GOLDEN LEGEND. Artists: MADAME NORDICA, MADAME BELLE COLE, MR. EDWARD LLOYD, and MR. HENSCHEL. Band and Chorus, 1,000. Organist: DR. STAINER. Prices, 7s. 6d., 6s., 5s., 4s., and Gallery 2s.

The Series will comprise Ten Concerts, Eight being Subscription. Prices of Subscription for the Series of Eight Concerts, 12s., 12s. 6d., and 20s. Seats may now be booked and prospectuses obtained at the Royal Albert Hall.

SACRED HARMONIC SOCIETY.—Conductor, Mr. W. H. CUMMINGS.—Important Notice. Change of Evening from FRIDAY to THURSDAY. Season's prospectus now ready. November 17, first performance in London of Bottesini's "Garden of Olivet." A few vacancies in the Chorus. Apply to Secretary, 12, John Street, Adelphi, W.C.

## NORFOLK AND NORWICH

### 22ND TRIENNIAL MUSICAL FESTIVAL.

OCTOBER 11, 12, 13, and 14, 1887.

UNDER THE DISTINGUISHED PATRONAGE OF  
HER MOST GRACIOUS MAJESTY THE QUEEN.  
PRESIDENT: H.R.H. THE PRINCE OF WALES, K.G.

Principal Vocalists:

Madame ALBANI, Miss LIZA LEHMANN, Miss ANNIE MARRIOTT, Miss HILDA WILSON, Miss LENA LITTLE, Mr. EDWARD LLOYD, Mr. CHARLES WADE, Mr. BARTON MCGUCKIN, Mr. SANTLEY, Mr. ALEC MARSH, Mr. BROCKBANK, Mr. BARRINGTON FOOT.

Conductor:

Mr. ALBERTO RANDEGGER.

TUESDAY EVENING.—Mackenzie's JUBILEE ODE; Saint Saëns's Psalm xix., THE HEAVENS DECLARE; and HYMN OF PRAISE.

WEDNESDAY MORNING.—THE GARDEN OF OLIVET, a Devotional Oratorio, composed expressly by Bottesini; Dvorák's STABAT MATER.

WEDNESDAY EVENING.—Miscellaneous Concert.

THURSDAY MORNING.—Oratorio, ISAIAS, composed expressly by Luigi Mancinelli; Cherubini's FOURTH MASS.

THURSDAY EVENING.—Stanford's IRISH SYMPHONY; Sullivan's GOLDEN LEGEND.

FRIDAY MORNING.—THE MESSIAH.

FRIDAY EVENING.—Berlioz's FAUST.

Programmes, with full particulars of the Festival Arrangements, are now ready.

CHARLES R. GILMAN, Hon. Secretary.

Norwich, September, 1887.

## NOVELLO'S ORATORIO CONCERTS.—

CHOIR.—There are a few VACANCIES in EACH DEPARTMENT. Ladies and Gentlemen (good Readers) are requested to apply at once to the Choir Secretary, Mr. Stedman, 12, Berners Street, W.

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UNIVERSITY OF TRINITY COLLEGE, Toronto (The Church of England University of Upper Canada). FACULTY OF MUSIC.—The next Examinations for the Degree of Bachelor of Music will be held simultaneously in Toronto and London in Easter week, 1888. Women are admissible to these Examinations. For particulars apply to Rev. E. K. Kendall, D.C.L., Registrar for England, Southsea.

## NOVELLO'S ORATORIO CONCERTS.

MESSRS. NOVELLO, EWER and CO. have the honour to announce that during the ensuing Season (1887-88) they will again give, at ST. JAMES'S HALL, a Series of SIX CONCERTS under the above title.

The first Concert will take place on

THURSDAY EVENING, NOVEMBER 10, 1887, when

### MACKENZIE'S JUBILEE ODE

AND

### THE SPECTRE'S BRIDE

A Dramatic Cantata, composed by ANTONÍN DVORÁK

Will be performed.

MADAME ALBANI.

MR. HARPER KEARTON.

MR. SANTLEY.

CONDUCTOR ... MR. RANDEGGER.

THURSDAY EVENING, DECEMBER 1

### RUTH

A Dramatic Oratorio, composed by

FREDERIC H. COWEN

(Under the direction of the Composer, and for the first time in London).

MADAME ALBANI.

MISS HOPE GLENN. MR. LLOYD.

MR. WATKIN MILLS.

THURSDAY EVENING, DECEMBER 15

### THE ANCIENT MARINER

A Dramatic Cantata, by

JOHN FRANCIS BARNETT

(Under the direction of the Composer)

AND

### SYMPHONY IN F MINOR

(THE IRISH)

BY

C. VILLIERS STANFORD

(Conducted by the Composer)

AND

### MENDELSSOHN'S 114TH PSALM

"When Israel out of Egypt came."

WEDNESDAY EVENING, FEBRUARY 22, 1888

### THE GOLDEN LEGEND

BY

ARTHUR SULLIVAN.

TUESDAY EVENING, MARCH 15

### THE ROSE OF SHARON

A Dramatic Oratorio, by

A. C. MACKENZIE.

(Under the direction of the Composer.)

WEDNESDAY EVENING, MARCH 28

### THE REDEMPTION

A Sacred Trilog, by

CH. GOUNOD.

CONDUCTOR ... DR. MACKENZIE.

Leader of the Orchestra, Mr. CARRODUS.

Organist, Mr. OLIVER KING.

Tickets and all information may be obtained of Messrs. NOVELLO, EWER and Co., 1, Berners Street, W., and 80 and 81, Queen Street, E.C.; the usual Agents; and a Austin Ticket Office, St. James's Hall.

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For list of works see p. 579.

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STABAT MATER	... ..	ROSSINI.
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MARTYR OF ANTIOCH	... ..	SULLIVAN.
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RUTH	... ..	"
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**MADAME ADA NÉLMES** (Contralto) requests that all communications respecting Oratorios, Concerts, &c., may be addressed to her at Derby Villa, Clifton Wood, Clifton, Bristol.

**MISS RICHARDSON** (Contralto), Pupil of the late J. B. Welch. (Guildhall references.) Oratorios, Concerts, address, 19, Victor Road, Manningham, Bradford.

**MISS JEANIE ROSSE** (Contralto) begs to announce her return to town. For lessons and engagements, address, 2, Westmoreland Road, Bayswater; or, her sole agent, Mr. Alfred Moul, 26, Old Bond Street.

**MISS SANDERSON** (Contralto) is prepared to accept ENGAGEMENTS for Oratorios, Concerts, &c., press opinions, vacant dates, address, Casson Gate, Rochdale.

**MADAME FLORENCE WINN** (Contralto) is in town for the Season, and can accept Engagements for Oratorios, Concerts, &c. Already booked: "Messiah" (five times), "Elijah" (four times), "Samson," "Rose of Sharon," "Martyr of Antioch," "Stabat Mater," "Mary Magdalene," "Sleeping Beauty," "Rose Maiden," "Golden Legend," &c. For vacant dates, address, Winnstay, Willesden Park, N.W.

**MR. ARTHUR CASTINGS** (Principal Tenor, Hereford Cathedral). Engaged: October 7, Withington, Ballads; 10, Wrexham, Morning and Evening Concert; 25, Ross, Ballads; 26, Ledbury, Ballads; November 10, Tredegar, "Stabat Mater" and "Last Judgment"; December 27, Northampton, "Messiah"; Cardiff (date not fixed). Engagements pending for "Sleeping Beauty" (Cowan), "Elijah," &c. For terms, vacant dates, &c., address, The Cathedral, Hereford.

**MR. LAWRENCE FREYER** (Tenor, St. Paul's Cathedral). For Oratorios, Concerts, &c., address, 233, Friern Road, Lordship Lane, S.E.; or The Cathedral.

**MR. JAMES GAWTHROP** (Tenor), Gentleman of Her Majesty's Chapel Royal, St. James's, begs that all communications be addressed to 34, Priory Park Road, Kilburn, N.W.

**MR. MALDWYN HUMPHREYS** (Tenor), Pupil of Signor Randegger, begs to announce that he has REMOVED to 163, Gloucester Road, Regent's Park, N.W., where all communications respecting engagements for Concerts, &c. should be addressed.

**MR. SEYMOUR JACKSON** (Concerts and Oratorios). All communications respecting engagements should be addressed to his agent, Mr. N. Vert, 6, Cork Street, London, W., or Old Trafford, Manchester.

**MR. S. MASON** (Tenor), late of Exeter Cathedral, begs to announce that after September 20 his address will be The Cathedral, Lichfield.

**MR. PERCY PALMER** (Tenor), having returned to town, desires that all communications respecting Engagements be addressed to him at his residence, 7, Peterboro' Villas, Fulham, S.W.; or, N. Vert, Esq., 6, Cork Street, W.

**MR. BROUGHTON BLACK** (Baritone, St. Paul's Cathedral) requests that all communications be addressed to 71, Reighton Road, Upper Clapton, or The Cathedral.

**MR. REDFERN HOLLINS** requests all communications for Concerts, Oratorio, &c., be addressed to 30, St. Stephen's Avenue, Shepherd's Bush.

**MR. CHARLES COPLAND** (Baritone) requests that all communications respecting Concert and Oratorio Engagements for the ensuing Season be addressed to him at 100, Led broke Grove, W.; or to Mr. Alfred Moul, 26, Old Bond Street, W.

**MR. ROBERT GRICE** (Baritone, St. Paul's Cathedral Choir) requests that all communications respecting engagements be addressed to 8, Ringcroft Street, Holloway, N., or St. Paul's Cathedral, E.C. Engagements already booked at Birmingham, Ballads; Bacup, Lancs., Miscellaneous Selection; Shrewsbury, Ballads; Dudley, Ballads; Kidderminster, Ballads; City, "Creating," Leamington, Selections; Birmingham, Mass in A and Selection; Cheltenham Musical Festival, "Golden Legend," &c.; Halifax, "St. Paul"; Crewe Philharmonic Society, Miscellaneous; Accrington, "St. Paul"; Uttoxeter, "Ancient Mariner"; Dury, Lancs., "Golden Legend," &c.; Dundee, "Judas"; Huddersfield, "Messiah"; Darwen, "Messiah"; Sheffield, "Messiah"; Banbury, Ballads; Highbury Philharmonic, "Paradise and the Peri," &c.; Walsall, "St. Paul"; Birmingham, "Spectre's Bride," &c.; Newcastle-on-Tyne, Ballads; Hartlepool, "St. Paul"; Reading, Ballads; &c. For terms, references, and vacant dates, address as above.

**MR. F. ST. JOHN LACY** (Baritone) will be out of town until October 1. He is now booking dates for seasons 1887-88. All communications to be addressed, Royal Academy of Music, Tenterden Street, Hanover Square.

**MR. FREDERIC W. PARTRIDGE, A.R.C.M.** (Baritone vocalist), can accept engagements for Oratorios and Concerts. Address, 2, St. George's Villas, Beckenham; or N. Vert, Esq., 6, Cork Street, W.

**MR. GILBERT STANFORD** (Baritone and Elocutionist), an excellent Singer of Moore's Melodies and modern Ballads and a perfect Reciter.—*Vide* English Press. Elocution Lessons for Singers. Care of Bureau, 46, Leicester Square. Few dates vacant. Engaged: October 11, 12, 13, 18, 19, 20, 25, 26, 27, November 1, 3, 9, 10, 15, 16, 17, 23, 29, 30, and December 6, 7, 8, 9.

**MR. BURGON SWIFT** (Baritone) is now booking ENGAGEMENTS in Oratorios, Cantatas, Concerts, &c., for the coming season. For terms, apply to Morton, Bourne, Lincolnshire.

**MR. S. WHYTE** (Baritone) will be returning to town for the coming Season, and can accept Engagements for Oratorio, Opera, Ballad Concerts, &c. Address, 4, Via Bonaventura, Cavaliere, Milan, Italy.

**MR. W. H. BRERETON and MISS AMBLER** (Mrs. Brereton) can accept JOINT ENGAGEMENTS (or separately) this season. 6, Blenheim Road, St. John's Wood, N.W.

**MR. W. H. BURGON**, late Principal Bass of the Carl Rosa Opera Company, and also of the Royal Albert Hall Choral Society, Sacred Harmonic Society, &c., begs to give notice that he is now at liberty for Oratorios and Concerts. All communications to 21, Westbourne Park Crescent, W.

**MR. W. G. FORINGTON** (Bass of the Temple Choir) has REMOVED to 49, St. Paul's Road, Canonbury, N.

**MR. BANTOCK PIERPOINT** begs to announce that he is engaged as follows, and will be glad to receive communications respecting dates, *en route*:—October 18, Over Darwen; 31, Borough of Hackney (Prout's "Red Cross Knight"); November, Edinburgh Choral Union ("Elijah"); January 2, Glasgow Choral Union ("Messiah"); 26, Finsbury Choral Association ("Elijah"); February 7, Liverpool Philharmonic Society ("Hero and Leander"); 2, Russell Chambers, Bury Street, W.C.

**MR. RICHARD E. RILEY**, Bass Vocalist (range E to E), is open to accept ENGAGEMENTS for Oratorio and Ballad Concerts for the coming season. Address, care of Mr. A. E. James, 11, Pershore Road, Birmingham.

**MR. D. SUTTON SHEPLEY** (Bass), Gentleman of Her Majesty's Chapel Royal, and MISS S. RILEY (Mrs. Shepley), Contralto, request that all communications be addressed, 87, Malvern Road, London, N.W.

**MUSIC SCHOOL.—CHURCH OF ENGLAND HIGH SCHOOL for GIRLS** (Limited), 6, Upper Baker Street, Regent's Park.—Head Music Mistress, Miss Macrone, late Professor of Royal Academy of Music. Fee, three guineas per term. Children from 8 to 13 allowed to begin and continue for two guineas per term. Pupils not in the School pay an entrance fee of one guinea. The fees payable in advance. Pupils wishing to join Violin Class to send in their names to Miss Macrone.

F. J. HOLLAND, Chairman.

**MISS CLARA TITERTON**, Medallist, R.A.M., First Class Certificate Society of Arts, &c., &c., receives PUPILS for the VIOLIN and PIANOFORTE on moderate terms. Lessons given at pupils' own residences. Schools attended. Miss Titterton also accepts engagements for Concerts and At Homes. 20, Godolphin Road, Goldhawk Road, Shepherd's Bush, W.

**MISS ALICE ESSEX** (Soprano) gives SINGING and PIANOFORTE LESSONS. Pupil of Mr. W. H. Cummings and the late Mr. Lindsay Sloper. Address, 12, Richmond Villas, Seven Sisters Road, N.



## HUDDERSFIELD MUSICAL FESTIVAL.

WEDNESDAY, NOVEMBER 2, 1887, in the Town Hall,  
**GRAND MUSICAL FESTIVAL**

In honour of Her Majesty's Jubilee and for the benefit of the  
 Huddersfield Infirmary.

MORNING CONCERT, 11.30.

## PART I.

The National Anthem.

THE GOLDEN LEGEND (SIR ARTHUR SULLIVAN).

Principal Vocalists:

Madame ALBANI, Madame PATEY,

Mr. EDWARD LLOYD, Mr. W. BARTIN, and

Mr. WATKIN MILLS.

Conductor ... Mr. CHARLES HALLÉ.

Organist ... Mr. WALTER PARRATT, Mus. Bac.

The bells cast for the performance of the work at the Leeds Festival will be used on this occasion.

## PART II.

Overture ... TANNHÄUSER ... WAGNER.  
 THE REVENGE (Dr. STANFORD).  
 Conducted by the Composer.

Chorus of 300 Voices selected principally from the Huddersfield  
 Choral Society.

Chorus-Master, Mr. JOHN NORTH.

EVENING CONCERT, 7.30.

ORCHESTRAL CONCERT BY MR. HALLÉ'S BAND  
 Of upwards of 70 performers.

The programme will include Overtures "Leonora" (Beethoven) and "Lohengrin" (Wagner), "Scottish Symphony" (Mendelssohn), "Rhapsodie Norvégienne" (Svendsen), "Dance of Will-o'-the-wisps," "Ballet des Sylphes," and "Hungarian March," Berlioz's "Faust," Pianoforte Solos by Mr. HALLÉ, and Organ Solo by Mr. WALTER PARRATT. Vocalist, Madame ALBANI.

Admission to Morning Concert: Balcony and Front Area, 2s.; Second Area, 10s. 6d.; Gallery, 5s. All numbered and reserved.  
 Evening Concert: Balcony (all sold); Front Area (a limited number), 10s. 6d.; Second Area, 5s.; Gallery (unreserved), 2s. 6d.

The ballot will take place in the Town Hall, on Friday evening, October 21. Applications for tickets to be sent to John Watkinson, Fairfield, Huddersfield.

## CHELTENHAM MUSICAL FESTIVAL, 1887.

Conducted by Mr. J. A. MATTHEWS'S Choral and Orchestral Society. President, Sir HERBERT OAKLEY, LL.D., D.C.L., Mus. D.

Monday, October 24.—Rehearsals.

Tuesday, October 25, at 7.45.—"Golden Legend" (Sullivan); Jubilee

Lytic (Oakley); Overture, "William Tell" (Rossini), &c.

Wednesday Afternoon, at 2.30.—"Elijah."

Wednesday Evening, at 7.45.—Grand Concert. New Compositions

by Mr. C. H. Lloyd, Mr. C. L. Williams, and Miss Rosalind Ellicott;

Selections (Mozart's "Figaro"), &c.

Vocalists.—Middle, Nordica, Mrs. Hutchinson, Miss Julia Jones,

Miss Annie Thomas, Miss Hope Glenn, Mr. Holberry Hagyard,

Mr. Robert Grice, and Mr. Watkin Mills.

Band and Chorus of 300. Conductor, Mr. J. A. Matthews.

Tickets, 1s. to 7s. 6d. Address, Westley's Library, Promenade,

Cheltenham.

## MANCHESTER VOCAL SOCIETY.

ESTABLISHED 1867.

PRESIDENT: B. ST. J. B. JOULE, ESQ., J.P.

MUSIC DIRECTOR: DR. HENRY WATSON.

This Society is open to accept engagements for Concerts, &c.

The personnel of the Society comprises fifty of the best Professional

and Amateur Vocalists, most of whom are experienced soloists.

The repertoire embraces high-class Vocal Music. The Programmes

include Solos, Glee, Madrigals, Part-songs, and other Vocal Com-

positions.

Engagements fulfilled Season 1886-7:—

Manchester ... Royal Jubilee Exhibition ... 3 Concerts.

" ... Free Trade Hall ... 2 Concerts.

" ... Gentlemen's Concert Hall ... 4 Concerts.

" ... (Subscription Concerts) ... 4 Concerts.

Leeds ... Coliseum ... 1 Concert.

Bolton ... Temperance Hall ... 1 Concert.

Bury ... Athenaeum ... 1 Concert.

Broughton ... Broughton Park Church ... 1 Concert.

Communications respecting terms, &c., may be addressed to Mr.

Robert Rudman, Hon. Sec., Free Trade Hall, Manchester.

## SCHOOL OF

ORATORIO AND RECITATIVE,

BURLINGTON HALL, BURLINGTON ST., REGENT ST.

Established 1886, under the direction of ALFRED J. CALDICOTT,

Mus. Bac., Cantab., and W. A. BARNETT, Mus. Bac., Oxon. (Lecturer).

Instituted for the especial training of Vocalists in Oratorio, Can-

tata, Recitative and Concerted Music, Voice Production and

Phrasing.

Full particulars may be obtained on application to Mr. Alfred J.

Caldicott, 57, Nevill Square, Earl's Court.

FINSBURY CHORAL ASSOCIATION,  
HOLLOWAY HALL.

Conductor: Mr. C. J. DALE. NINTH SEASON.

THURSDAY, NOVEMBER 24.—Barnby's Cantata REBEKAH (con-

ducted by the Composer). Gade's CRUSADERS.

JANUARY 26.—ELIJAH.

GOOD FRIDAY.—MESSIAH.

APRIL 26.—Gounod's GALLIA; Sullivan's MARTYR OF

ANTIOCH (the performance, it is hoped, will be conducted by Sir A.

Sullivan).

Artists engaged: Miss Bertha Moore, Miss Edith Marriott, Mrs.

Hutchinson, Miss Annie Marriott, Miss Clara Leighton, Miss Hope

Glenn, Miss Hilda Wilson, Miss Chester, Messrs. Orlando Harley,

Percy Palmer, Henry Piercy, Charles Chiley, Robert Hilton, Dantock

Pierpoint, Watkin Mills, and W. G. Forington.

Choir and Orchestra of 300 performers. Leader: Mr. CARRODS.

Prospectuses on application to the Hon. Secretary.

MR. GILBERT HANKEY,

68, Ashley Road, Crouch Hill, N.

THE  
HIGHBURY PHILHARMONIC SOCIETY.

Tenth Season.

Conductor: Mr. G. H. BETJEMANN.

Assistant-Conductor: Mr. DAVID BEARDWELL.

FOUR CONCERTS will be given at the Highbury Athenaeum:—

November 21, 1887.—Sullivan's "Golden Legend" and Cusin's

"Jubilee Ode."

January 23, 1888.—Handel's "L'Allegro" and "Il Penseroso," and

Beethoven's "Seventh Symphony."

March 5, 1888.—Mendelssohn's "Elijah."

May 7, 1888.—Schumann's "Paradise and the Peri," and miscellaneous

programme, including selection from Bizet's "Carmen."

Terms of Subscription: Numbered and reserved seats for the four

Concerts (transferable), 12s. 6d., 10s. 6d., 7s. 6d., and 5s., according to

position.

Rehearsals are held at the Highbury Athenaeum on Monday evenings,

commencing October 3.

There are a few vacancies for good instrumentalists, and also in the

chorus. Subscription, One Guinea.

The Hon. Secretaries will be happy to forward detailed prospectuses,

with names of soloists, &c., or furnish any other information.

WILLIAM THORNTWATE,

4, Willow Bridge Road, Canonbury, N.

HENRY SCRUTON,

48, Highbury Hill, N.

## SOUTH LONDON CHORAL ASSOCIATION

AND

INSTITUTE OF MUSIC,

CAMBERWELL NEW ROAD.

Principal, Mr. LEONARD C. VENABLES.

Twentieth Season, 1887-8.

PRIVATE TUITION is given in all branches of Music.

CLASSES are held for the following subjects:—

Singing (Tonic Sol-fa. Four grades).

" (Ordinary Notation, two grades).

Voice Production and Solo Singing.

Harmony and Composition.

Violin (seven grades).

Violoncello (three grades).

Flute, Clarinet, Cornet, Tenor Horn, and Euphonium.

ORCHESTRAL BAND for performance of Symphonies, Oratorios,

Cantatas, &c.

For full particulars see Prospectus, Post-free, on application to

George I. Venables, Hon. Sec., Institute of Music, 295, Camberwell

New Road.

THE NATIONAL SOCIETY  
OF  
PROFESSIONAL MUSICIANS.

EXAMINATIONS, 1887.

The Examinations of the National Society of Professional Musicians

are conducted upon the following principles:—

1. That every Teacher should be in a position of perfect equality to

the public on the one hand and to the examining body on the

other.

2. That two Examiners should be present at each practical exami-

nation, upon whose joint decision the certificates should be

awarded.

3. That no Examiner should, under any circumstances, examine

Candidates or papers from his own section of the Society.

4. That Candidates should be known to the Examiners by their

registration number only.

By these means a *bona fide* and thoroughly impartial examination,

unconnected with any teacher or educational establishment, is ob-

tained, and the certificates awarded at the Society's Examinations

possess a corresponding value.

Examinations will be held at the end of November next in London,

Birmingham, Manchester, Liverpool, Nottingham, &c., &c.

Full particulars may be obtained from the Hon. Gen. Secretary,

Mr. E. Chadfield, 49, Friar Gate, Derby, to whom Candidates' names

and fees must be sent not later than October 15, 1887.

## PRIZE COMPETITION FOR ANNIVERSARY MUSIC, &c. ADJUDICATOR—DR. J. STAINER, ORGANIST OF ST. PAUL'S CATHEDRAL.

The Committee of the Sunday School Union offer the following prizes for the three best Tunes and Hymns suitable for Sunday School Anniversary purposes:—First Prize, £5; Second Prize, £3; Third Prize, £2.

Only Music which has not been previously published shall be eligible. The words may be original or selected, provided only that there be no restriction of copyright to prevent the piece being published by the Union, should it prove successful.

The successful pieces shall become the property of the Sunday School Union.

All pieces intended for competition must be addressed "Musics," and delivered at 56, Old Bailey, not later than December 1, 1887.

Unsuccessful pieces will be returned if a stamp is enclosed for the purpose.

## CITY SCHOOL OF MUSIC.

Patron, the Right Rev. the LORD BISHOP OF LONDON.

NEW PREMISES, 26, Knightbridge Street, St. Paul's.

Solo Singing, Harmony, Pianoforte, Organ, Harmonium, Violin, &c., from 28s. per term. Evening Classes for Sight Singing, Harmony, Violin, Elocution, &c.

Pupils can enter at any date. Prospectus on application.

Voices Wanted for Ladies' Choir for "People's Concerts." Small subscription.

HENRY A. BROWNE, Secretary.

**THE SATURDAY POPULAR ORGAN RECITALS**, over North London Railway Station, Bow, E. Every Saturday at 8 p.m. Admission, 3d.; reserved seats, 6d.

## TUFNELL PARK CHORAL SOCIETY.

Conductor, Mr. W. HENRY THOMAS.—The First Rehearsal of the Sixteenth Season will take place at St. George's Room, Tufnell Park, N., on TUESDAY EVENING, October 11, 1887, at 8 o'clock. For prospectus and other information address the Hon. Secretary, care of Mr. W. Henry Thomas, 7, Liddington Place, Harrington Square, N.W.

## MUSICAL INTERNATIONAL COLLEGE.

President: E. J. HOPKINS, Mus. Doc.

Principal: EDWIN M. LOTT, Mus. Doc.

LOCAL THEORETICAL EXAMINATION, November 30, 1887. "Pass" or "Honours" Paper, 3s. 6d. "Pass" and "Honours" Papers, 5s.

Practical Examinations throughout the kingdom.

HEDLEY CARUS, Esq., Hon. Sec., 270, Cornwall Road, W.

## BIRMINGHAM SCHOOL OF SINGING

(Established 1872.)

The old traditional Italian system adapted to English requirements.

Amateurs and Professionals taught as in Italy.

List of Artists (1887) and Students, for Concerts, on application to Professor (Signor) Philip Martinengo, R.A.M., S.C.R. (Italy), F.S.Sc. (London), 58, New Street, Birmingham.

## ANNUAL CONSTABULARY CONCERT.

NEWCASTLE-UPON-TYNE,

December 14, 1887.

Madame ALBANI.

Madame PATEY.

Mr. CHARLES CHILLEY.

Signor FOLI.

Seats can now be booked on application to Messrs. Hirschman and Co., 153, Pilgrim Street.

## POPULAR CHAMBER CONCERT PARTY,

under the direction of Mr. J. OWEN.

Tenor Vocalist:

Mr. H. MOBBERLEY,

Of Leeds and Birmingham Town Hall Concerts, &c., &c.

Solo Pianoforte and Accompanist:

Miss JESSIE M. HILEY,

Of Birmingham Town Hall Concerts, &c., &c.

Solo Violin:

Mr. F. WARD,

Of Birmingham Musical Festival, Town Hall Concerts, &c., &c.

Solo Violoncello:

Mr. J. OWEN,

Of Birmingham Musical Festival, Town Hall Concerts, &c., &c.

For terms and particulars of Concert Party, please address, Mr. J. Owen, Hamilton Villa, Hampton Road, Birchfield, Birmingham.

**MADAME and the MISSES PORTER'S CONCERT PARTY.**—Engagements for October: Barnstable, South Molton, Taunton, Ilminster, Crewkerne, Fareham, Littlehampton, Southampton, Bournemouth. A few vacant dates for October and November. Apply, 17, Formosa Street, Maida Hill, London, W.

## "GEMS OF THE OPERAS" (REG.)

Conductor—Mr. JOSEF CANTOR.

Engagements concluded, Season 1887-1888:—

Leeds	...	Oct. 1, Nov. 12, Jan. 7, Feb. 11, Mar. 24.
Manchester	...	Nov. 26, Jan. 21, Mar. 10.
Preston	...	
Halifax	...	Pending.
Bradford	...	Pending.
Bolton	...	Oct. 29, Dec. 10, Jan. 28.
Huddersfield	...	Subscription Concerts, Oct. 4.
Worcester	...	Subscription Concerts (Mr. Spark's), Dec. 12.
Liverpool	...	Several dates pending.
Bury	...	Mar. 17.
Stalybridge	...	Nov. 17.
Blackburn	...	Pending.
Oldham	...	Dec. 13.
Mossley	...	Jan. 12.

&c., &c.

The repertoire of this Concert Company embraces selections from thirty different Operas, including "Tannhäuser," "Meisfotele," "Nadeshda," "Esmeralda," "La Gioconda," "Irene," "Carmen," "Oberon," "Talismano," "Faust," "Il Trovatore," "Martha," "Lily of Killarney," &c., &c.

The personnel comprises from twenty to twenty-five Artists, all of whom are thoroughly competent Soloists. Selections are also introduced from the lighter compositions of Balfe, Wallace, Clay, Offenbach, Suppé, Cellier, Audran, and the Gilbert-Sullivan series.

Mr. Cantor is now booking dates for the ensuing season, and will be pleased to forward full particulars, specimen programmes, &c., on application.

Address, Church Street, Liverpool. Telegrams—"Cantor," Liverpool.

## NORTH OF ENGLAND CONCERT AGENCY

Concert-givers should send for the professional list published periodically by this Agency, 182, Oxford Street, Manchester.

**THE ROCHESTER CONCERT PARTY.**—MISS ADA BECK (Soprano), Pupil of the late Mr. Welch; MADAME ISABEL WYATT (Contralto), Pupil of T. A. Wallworth, Esq.; Mr. T. OLDROYD (Tenor), the Cathedral; Mr. T. C. HOLLIDAY (Bass), the Cathedral. For Oratorios, Concerts, &c., address, T. Oldroyd, 167, High Street, Rochester.

**MR. JOHN HENKEN'S MUSIC CLASSES** at the Birkbeck Institution, Breams Buildings, Chancery Lane, will commence on Monday evening, October 3, with an Inaugural Lecture at 8.30, the admission to which will be free. Elementary Singing on Mondays; Advanced on Tuesdays; Choral Society on Thursdays. Fees per quarter: Ladies, 1s. 6d.; Gentlemen, 2s. Theory of Music, Harmony, and Counterpoint on Fridays.

Classes also meet for the Violin, Violoncello, Piano, Harmonium, Harp, &c. Prospectus gratis on application.

**TRIO and QUARTET CLASS (Piano and Strings).** Mr. and Mrs. HENRY R. STARR beg to announce that they will resume the above on Monday, October 3, at their new residence, 20, Broadbury Road, Kilburn. Pianoforte and Violin lessons.

**UNIVERSITY of MELBOURNE.**—The Council of the University having decided to create a PROFESSORSHIP of MUSIC, Candidates for the appointment are requested to forward their applications, with testimonials, to the Agent-General for Victoria, not later than the 20th of October. The Candidate chosen, besides delivering Lectures on the History, Science, and Teaching of Vocal and Instrumental Music, will be required to conduct examinations of Candidates for Musical Degrees, to act as Organist to the University, to periodically report upon the progress of Scholars in Music, and to conduct examinations of candidates for Certificated Teachers. The commencing salary will be £750 per annum, rising by quinquennial increments to an ultimate maximum of £1,200, with a house, or allowance in lieu thereof of £100 per annum. Further particulars may be obtained on application.

GRAHAM BERRY,

Agent-General for Victoria.

Victoria Office, 8, Victoria Chambers, Westminster, S.W.

**MR. H. C. TONKING and MR. B. M. CARRODUS** have arranged to accept Engagements to give ORGAN and VIOLIN RECITALS in London or Provinces. Communications respecting Engagements should be addressed to H. C. Tonking, Royal Academy of Music, Tenterden Street, Hanover Square, W.

**MR. ALFRED KENNINGHAM (Tenor), of St. Paul's Cathedral,** begs to state he is booking Engagements for the coming Season, and that his ONLY ADDRESSES are as above, and Grovedale, Parsons Green, S.W.

Mr. Alfred Kenningham has Vacancies in his Choir for one or two Boys. Good voices and correct ear indispensable, but previous knowledge of music not necessary.

**MR. THOS. KEMPTON (Bass)** begs to announce his REMOVAL to 67, Petherton Road, Highbury New Park, N., where all communications respecting Oratorio and Ballad Concerts, Masonic Banquets, Church Festivals, &c., should be addressed. Also for Concert Party and Pupils.

**FÜR einen grösseren Deutschen Männergesangs-Verein** wird ein tüchtiger und erfahrener Dirigent gewünscht. Gefällige Bewerbungen unter H. K., Messrs. Novello, Ewer and Co., 80 and 81, Queen Street, E.C.

**DR. ALLISON, R.A.M.**, instructed by Post Candidates who passed RECENT EXAMINATIONS for MUS. DOC., OXON. (1885), and MUS. D. T.C.D. (1887), MUS. BAC., OXON. (1886); MUS. BAC., T.C.D. (1886); MUS. BAC., CANTAB.; Cambridge 1st Mus. Bac. (1st Class, June, 1887), 1st Mus. Bac., OXON., L.R.A.M. (1887); Local R.A. of Music "With Honours" (1887), N.S.P.M. (1887); F.C.O. and the other Musical Examinations. More than 260 Certificates, Degrees, &c., have been gained by DR. ALLISON'S Pupils at Musical Examinations, and they won the GOLD MEDALS for excellence in Harmony, Counterpoint, and Plan or Design at Manchester in 1885, 1886, and 1887. Harmony, Acoustics, Orchestration, and Revision of Musical Compositions by Post to Correspondents anywhere. Personal instruction in Singing, Organ, and Pianoforte. Cambridge House, Nelson Street, Manchester.

**MR. W. C. AINLEY, Mus. Bac., Cantab.** (1884), teaches HARMONY, COUNTERPOINT, &c., by Correspondence. Terms moderate. New House, Mirfield, Yorkshire.

**TUITION, by CORRESPONDENCE**, for the Musical Examinations held by Trinity College, London, the Colleges of Organists, Preceptors, and the Universities. Single subjects taught. Full particulars from James Jennings and Co., Deptford, London.

**MISS K. BOUNDY, A.R.C.M.**, gives LESSONS in HARMONY and COUNTERPOINT, personally or by Correspondence. Address, 47, Ladbroke Grove, Notting Hill, W.

**MR. ARTHUR CARNALL, Mus. Bac., Cantab.**, gives LESSONS in HARMONY, &c., by Post. 9, Avington Grove, Fenge, S.E.

**DR. H. COY** gives LESSONS in HARMONY, COUNTERPOINT, &c., by Correspondence. Candidates prepared for all Musical Examinations. Address, Sale, near Manchester.

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## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

OCTOBER 1, 1887.

## DRAMATIC ORATORIO.

WHEN Dr. Mackenzie's "Rose of Sharon" was produced, three years ago, under the above designation, considerable discussion arose as to the nature and propriety of the form adopted. This has been revived by the first performance of Mr. Cowen's "Ruth"—another dramatic oratorio, built upon the same lines as the "Rose of Sharon"—and, since some confusion of thought upon the whole subject appears to exist, it may not be unprofitable, nor entirely without interest, to examine the character and claims of works of this class.

Certain objections are urged against the dramatic oratorio; the most serious and important having as its basis an assumption that the real oratorio form is epic. True and legitimate works of this class, we are told, do not concern themselves with actual representation of events and delineation of character, but rather seek to "exploit" their subject by extracting from it whatever is profitable, at the same time deepening its impressions by grandiose treatment. They may be descriptive, contemplative, suggestive, heroic, but never dramatic. In combating this assertion, and, necessarily, the reasoning founded thereupon, we must not be understood to deny the epic oratorio. Taking the term in its widest sense as comprising all oratorio of a non-dramatic cast, it embraces works of the highest character, from Handel's "Messiah" and "Israel" to Spohr's "Last Things." But between accepting the sacred musical epic as a legitimate form and receiving it as the only legitimate form there is a wide step. Our contention is that the dramatic oratorio, as exemplified in "Ruth," has a perfect *raison d'être*, whether judged by its antecedents or by considerations referring to its essential character. It puzzles us to conceive how those have read musical history who, while proclaiming the authority of the epic form, call the modern sacred drama an innovation. As a matter of fact, there is little innovation—though there may be much that is uncommon—in even the boldest scenes of the "Rose of Sharon" and "Ruth." The very dances which so exercised the minds of critics at Worcester are but reproductions, without the smallest claim to figure among the creations of our daring and, in a certain sense, licentious age. Mr. Cowen's librettist is, no doubt, open to the charge that he endeavoured to set before the inner sense of sight a complete dramatic representation, and, to that end, made more than common use of "stage directions," scenic indications, and so on. But involved in this is no more than a question of degree. For the principle acted upon there are abundant precedents.

Variety of opinion with regard to the legitimate form and character of oratorio may, perhaps, arise from the fact that two diverse agencies have operated upon it ever since its introduction to this country. Handel, who founded oratorio amongst us, illustrated the action of both. From Italy he brought the idea of a sacred drama, differing from opera in very little more than the nature of its subject, while as a German he was perfectly at home with the narrative, reflective, devotional form so richly exemplified in the "Passions." How the great master blended these varieties, as when, in his dramatic oratorios, he suspended the action to introduce

epic, didactic, or contemplative airs and choruses, every student of his works well knows. He gave us, however, only two oratorios of an epic character—"The Messiah" and "Israel," all the others being essentially dramatic, alike in structure and expression. Handel's own opinion as regards the legitimacy of works belonging to the last-named class is, therefore, manifest enough. A higher, or an earlier, authority than the founder of English oratorio will hardly be called for, but it is worth while to glance at the Italian source whence Handel derived his favourite form. Oratorio was born, so to speak, upon the stage, and nursed amid scenery and properties. Accepting Cavaliere's "Anima e Corpo" as the first genuine work of the class, we find it represented in action, with scenes, decorations, and all the then known appurtenances of drama, in the church of La Vallicella (February, 1600). Moreover, there have come down to us—some of them may be found in Burney (Vol. iv., p. 88-9)—the memoranda issued by Cavaliere as instructions for the proper ordering of his work. They are worth transcribing, as throwing much light upon the primitive conception of oratorio.

"I. The words should be printed, with the verses correctly arranged, the scenes numbered, and the characters of the interlocutors specified.

"II. Instead of the overture, or symphony, to modern musical dramas, a madrigal is recommended as a full piece, with all the voice parts doubled, and a great number of instruments.

"III. When the curtain rises, two youths, who recite the prologue, appear on the stage, and, when they have done, Time, one of the characters in this Morality, comes on, and has the note with which he is to begin given him by the instrumental performers behind the scenes.

"IV. The chorus is to have a place allotted them on the stage, part sitting and part standing, in sight of the principal characters. And when they sing, they are to rise and be in motion with proper gestures.

"V. Pleasure, another imaginary character, with two companions, are to have instruments in their hands, on which they are to play while they sing, and perform the ritornels.

"VI. Il Corpo, the Body, when these words are uttered: *Si che hornai alma mia*, &c., may throw away some of his ornaments, as his gold collar, feathers from his hat, &c.

"VII. The World, and Human Life in particular, are to be very gaily and richly dressed, and, when they are divested of their trappings, to appear very poor and wretched, and, at length, dead carcasses.

"VIII. The symphonies and ritornels may be played by a great number of instruments, and if a violin should play the principal part it would have a good effect."

Cavaliere's ninth direction has reference to the dances already mentioned:—

"IX. The performance may be finished with or without a dance. If without, the last chorus is to be doubled in all its parts, vocal and instrumental; but if a dance is preferred, a verse beginning thus: *Chiontri altissimi, e stellati*, is to be sung, accompanied sedately and reverentially by the dance. These shall succeed other grave steps and figures of the solemn kind. During the ritornels, the four principal dancers are to perform a ballet, *sallato con capriole*, without singing. And thus, after each stanza, always varying the steps of the dance, and the four principal dancers may sometimes use the galliard, sometimes the canary, and sometimes the courant step, which will do very well in the ritornels.

"X. The stanzas of the ballet are to be sung and played by all the performers, within and without."

Such was the first sacred drama with continuous music—the term oratorio is not found in use till 1642—and this was the model for many years, subject, of course, to the changes imposed by advancing taste, and by the custom which arose of performance without scenery, dresses, and action—"performance in still life," as it has been called. But through all modifications, Italian oratorios remained essentially dramatic. They were still sacred musical plays, "and such, indeed," writes Burney, "oratorios ought to be, even when sung in still life; as, when the laws of time and place are observed, the events of the piece interesting, and the characters well supported, the attention of the audience will be the more easily excited. Indeed, as these pieces are at present performed without action, the figures of the personages are not presented to the eye, as in other dramas, but the ear."

Handel's residence for some time in Italy brought him into contact with oratorio as understood there, and led him, in after years, to continue the line of great works in dramatic form. With the exception of "The Messiah" and "Israel," before noted, all his oratorios are on the Italian model, while some of them appear to have been written with the distinct intention of presenting to the mind's eye the effects of a stage representation. Take "Belshazzar," for example, as to which Professor Macfarren, in his preface to Novello's Octavo Edition, remarks:—"We learn, too, from this MS. that the musician must have had a completely dramatic, though not theatrical, purpose in his work from the curious fact that the descriptions of scenes, the entrances and exits, and the directions for the action, are as minutely written in the score as if the oratorio had been intended for stage representation." How far this is the case will appear if we give a few quotations. The second scene is thus headed:—"The Camp of Cyrus before Babylon. A view of the City, with the river Euphrates running through it." Scene III. is described: "Daniel's House. Daniel with the Prophecies of Isaiah and Jeremiah open before him." Later on we have "A Banquet-room adorned with images of the Babylonian gods. Belshazzar, his wives, concubines, and lords, drinking out of the Jewish Temple-vessels, and singing the praises of their gods." After this comes a stage direction:—"As he is speaking, a hand appears writing upon the wall over against him; he sees it, turns pale with fear, drops the bowl of wine, falls back in his seat trembling from head to foot, and his knees knocking against each other." Again, when Belshazzar exclaims, "Behold, see there!" it is accompanied by the direction, "pointing to the hand upon the wall, which, while they gaze at it with astonishment, finishes the writing and vanishes." Students of Handel know that "Belshazzar" is far from being an exceptional case. They will have "Saul" in mind, through which oratorio the action of the characters is minutely laid down. Thus: "Before an Israelitish city, Saul, Michael, Jonathan, David, etc.; a number of women meeting them." "Enter David." "Exeunt David and Jonathan." "David escapes by a window." "She shows him David's bed with an image in it." Saul "throws his javelin." "The apparition of Samuel rises," &c. What is all this but drama? What but the primitive oratorio very little modified as to construction, and here receiving the practical sanction of the greatest oratorio composer the world has known?

Having regard to the historical facts just set forth, we must be pardoned for again expressing surprise that the revival of the dramatic form attempted in the "Rose of Sharon" and "Ruth" failed of recognition as a revival merely, and came to be considered

and criticised as a new thing, at variance with the true and original conception. Nothing is clearer than that, for a century and a half, from the date of Cavaliere's work to the death of Handel, oratorio was but another name for "sacred drama"; epic oratorio existing, in Italy (if at all) and England, only as a rare exception.

It is now necessary for our purpose to glance at some chapters in the history of oratorio as it arose and developed itself among the Germans. We have referred above to the origin in the Fatherland of a rival form, the spread of which to England naturally caused some confusion of ideas, and, as a matter of fact, must be identified as having no little to do with the surprise excited just now by the adoption of a purely dramatic model. In the first place, it is important to observe that, prior to the labours of Sebastian Bach, German oratorio was taking an Italian shape. It had a similar origin in sacred drama as enacted under the patronage and supervision of the Church, with, however, the important distinction that there was no stage representation, and that the subject remained limited to the Passion of our Lord. Amateurs who would make themselves acquainted with the purely Germanic development of the Passions cannot do better than refer to the works of Heinrich Schütz, now in course of publication by Breitkopf and Härtel. These mark a transitional stage, which completed itself towards the close of the seventeenth century, when we find Passions containing arias, chorals, instrumental accompaniment showing an approach to independence, and a freer treatment of concerted vocal music. With the beginning of the eighteenth century came a most remarkable revolution. Italian oratorio, like so much other Italian music at a later date, crossed the Alps into Germany and carried all before it. The old form of the Passion was simply annihilated. "It was, of course, self-evident," writes Spitta, "that the narrative of the Passion offered admirable material for a German oratorio on the Italian pattern, and C. F. Hunold at once set to work and wrote the words of 'The Bleeding and Dying Jesus,' in which not the recital of the Evangelist alone, but the Bible words and even the choral were dispensed with, and the whole material cast into one mould like an Italian oratorio. Keiser set this poem to music, and it was performed at Hamburg in Holy Week, 1704." This new form everywhere found acceptance, and the German public, turning from their own sedate creation, followed delightedly in the wake of the more stirring and interesting Italian novelty. Spitta describes one of the new Passion oratorios—Neukirch's "Weeping Peter"—remark- ing that "it treated, not the Passion properly speaking, but, as it were, a reflection of it." He goes on: "Peter and Judas Iscariot have both sinned against Christ: they are tortured by conscience, and Judas is driven by it to kill himself. Belial and spirits of hell would fain ensnare Peter too into despair, but the comforting words of John and Mary Magdalene, as they remind him of the infinite love of God, give him fresh courage to suffer, to endure, and to conquer. This work is, in fact, nothing else than a sacred opera; it even falls into three acts, or incidents, like an opera, while the oratorio usually has but two sections, and each act has a different scene. Scenic effects are throughout taken into account; thus, at the beginning, we are told: 'Peter goes, in melancholy thought, to a desert place, and presently begins—,' and, at the end of the first act: 'Peter goes off sadly on one side, and Judas, full of despair, on the other.' Besides these two, the following persons appear: Philip the Younger, Zion, Belial, and the allegorical figures of Despair and Faith. The first

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act ends with a chorus of youths, the second with a chorus of demons, and the third with a chorus of angels and the righteous. The work consists of recitatives, arias, and one duct. There are no chorals; all the verse is original. When and by whom the text was composed I know not. On the title-page it is said to be for devotion on the Passion."

Spitta refers also to the work of another librettist, König, who "called his poem honestly an oratorio, and further bestowed on it the designation, 'Tears under the Cross of Jesus.'" He adds: "We are told that these words were set by Keiser and performed, in 1711, on Monday, Tuesday, and Wednesday in Holy Week at Vespers. The contents actually consist of the history of the Passion: chorals are introduced, and, in part, the words of the Bible narrative are retained, though certainly in a very singular manner, for they are used as stage directions between the songs. For instance, after an aria sung by Mary, the mother of Cleophas, it is added in brackets, 'They that passed by blasphemed Him,' whereupon Mary goes on in recitative till, soon after, the words given to her are again interrupted in a similar manner:—

Great Heaven! and can this really be,  
Can Christ, while hanging on the tree  
Be mocked by all the scum of earth?  
*[And one of the malefactors blasphemed Him.]*

The malefactors now begin  
To blaspheme Him who knew no sin.  
*[Then answered him the other, &c.]*

These notes were intended for those who were following the performance in the book of words, supplying the place of dramatic action, and König considered this subordinate service good enough for the Bible words." After tracing the further progress of this revolution, Spitta sums up as follows:—"Thus the German Passion had developed, through the influence of the Italian oratorio, into a very singular compound. The most ancient and modern forms stood side by side—the simple and the ornate, the sacred and the secular were worked out in juxtaposition. It had become possible by these enhanced means of art to appeal to the emotions from the most opposite sides. But it had not yet been given to any man to co-ordinate and amalgamate this mass of elements from a high standpoint—not even to Handel, who, by subsequently making use of all that was best in his Passion music for other works, showed that he was conscious of this." The man came, however, in the person of Sebastian Bach, who not only gave to sacred music a new and exalted style, but was able, by the force of his great genius, to combine the dramatic, epic, and meditative elements in one homogeneous work. But for him, it may be, German oratorio would long have retained the features it imported from Italy, and less readily have established the model which, with various modifications, Spohr and Mendelssohn worked upon.

We have touched as above upon oratorio in Germany mainly to show that even in the land of Bach, the dramatic form found acceptance and flourished for a considerable period. Indeed, the early history of this class of work in all countries has to do almost exclusively with that form and none other.

Should it be asked why, at a later time, the narrative and didactic oratorio came into fashion, an answer is not difficult. In England, at any rate—where oratorio had, for a long time, to battle against religious prejudices—the sacred drama could not fail to offend large sections of the community, and even the slightest impersonation of sacred characters was therefore avoided, sometimes, as in the case of Beethoven's "Mount of Olives," by writing a new libretto. Dra-

matic oratorio could only exist, under these circumstances, in a very modified form, and, as a rule, composers desiring to be safe forsook it altogether. Of late years we have seen the spread of more liberal ideas on this matter, as on all others, and now there is no reason in public sentiment why the sacred musical drama, discreetly managed, should not again come to the front and re-assert its original supremacy. The unquestioned presence of Mr. Cowen's "Ruth" in Worcester Cathedral was a sign of the times.

An objection has been raised to the performance of sacred drama in "still life" on the ground that it savours of the ridiculous when, for instance, certain characters are directed to make their exit, embrace, and so on, and yet do nothing of the kind. It seems to us that the argument is very shallow, because it assumes that the artists in a modern oratorio performance are, in their persons, a part of the representation. They are nothing of the kind. The performance would be quite as complete if everybody engaged in it were invisible, or if the audience steadily refused to look at the orchestra. Only the inner sense of sight is called upon for exercise, and that is guided by the stage directions. By the way, criticism of the sort that goes behind the design is always unfair. Apply it to the drama in any form, and the whole thing, as an appeal to the imagination and the artistic sense, becomes impossible. But the main point to be observed is that dramatic oratorio, as exemplified in the "Rose of Sharon" and "Ruth," marks no more than a return, under modern conditions, to the primitive idea. It is no new thing, and no innovation.

#### NORWICH MUSICAL FESTIVAL.

ON the 11th of this month the capital city of East Anglia will begin the twenty-second celebration of her Triennial Musical Festival. It will do so under the customary "distinguished patronage." The Queen's name stands at the head of the list with that of the Princess of Wales, and the Prince of Wales figures as President, while all the aristocracy of the district are associated with him in secondary rank. Then there is a general committee, headed by Lord Suffield, and comprising a host of local magnates, with a sub-committee, presided over by Mr. F. H. Gurney, to do the work. Properly constituted minds rejoice to see the local leaders of society thus freely giving their names to the cause of art and charity, but on not a few previous occasions we have had reason to suspect that the names are given and no more. May be the distinguished ladies and gentlemen of Norfolk will turn over a new leaf this time, and enable the "patrons' seats" at the performances to put on a more satisfactory appearance than heretofore.

What may be called the *personnel* of the Festival is not likely to excite much special remark. Mr. Randegger fills the post of Conductor as on two previous occasions, and may be relied upon to do his duty with energy and skill. In other respects no change presents itself; Dr. Bunnett once more acting as organist and Dr. Hill as trainer of a chorus chiefly drawn, we presume, from the amateurs of the locality. The orchestra consists, for the most part, of eminent London artists, and is sure to prove efficient. About the chorus we cannot feel so confident. The Norwich singers have never been able to claim a place in the front rank of festival bodies: but for this we may not blame the authorities, whose field of choice is somewhat restricted. It is fairly on the cards, however, that we shall have to note an improvement this time. With regard to the principal vocalists,

the names of three sopranos—Madame Albani, Miss Liza Lehmann, and Miss Annie Marriott—command unhesitating acceptance. From the contraltos we again note the absence of Madame Patey, who seems, for some occult reason or other, to have dropped out of East Anglian memory. The leading contralto's place is filled by Miss Hilda Wilson—a very good substitute—who has Miss Lena Little for associate. In choosing as tenors Mr. Lloyd and Mr. McGuckin, with Mr. Charles Wade, the committee did the best possible, while Mr. Santley, Mr. Alec Marsh, Mr. Brockbank, and Mr. Barrington Foote answer for the baritones and basses.

The programme may be noticed in the order of performance. "Elijah" does not this time open the Festival, nor will Mendelssohn's oratorio be given at all. Consideration on the matter is entirely for those who know the feeling of the locality. "Elijah" has long held its place at the head of Festival schemes, not because of any prescriptive or traditional right, but because the people would have it so. Norwich may desire a change, in which case the fact is an ample justification of the present arrangement, and no more need be said. In place of "Elijah," the committee offer Mackenzie's Jubilee Ode, Saint-Saëns's Psalm xix, "The heavens declare the glory of God," and Mendelssohn's "Hymn of Praise"—a varied selection which may, on account of its variety, run the drawing power of "Elijah" hard. On Wednesday morning will be presented "The Garden of Olivet," a devotional Oratorio, the text written and compiled from Holy Scripture by Joseph Bennett, the music composed by G. Bottesini. In this work the story of Gethsemane is told in narrative form, the governing idea being that a reader meditates upon the solemn episode in our Lord's life. Certain passages are dramatically treated, but mainly the work is constructed upon the lines just pointed out. The term "devotional" seems to be used not only as opposed to "dramatic," but also because justified by the character of the meditation, for which special verses, expressive of adoration and love, have been written. Regarding Mr. Bottesini's music, it will be more satisfactory to speak after hearing, but ever so slight a glance at the pianoforte score makes a favourable impression, because one cannot help seeing there a purely religious spirit expressed in beautiful melody and rich harmony. The new Oratorio will be followed by Dvorák's "Stabat Mater," but it is open to question whether two works of an intensely solemn nature should have place in the same programme. On the evening of Wednesday a miscellaneous selection of music will be performed; followed, on Thursday morning, by Mr. Mancinelli's new Oratorio "Isaiah"—a work founded, as to its subject, upon the siege of Jerusalem by Sennacherib, and the destruction of the Assyrian host in a single night. The incidents of the libretto are nearly all extra-Biblical, but very stirring and dramatic. An English text has been added to the original Latin by Joseph Bennett. Concerning the music there is real difficulty in speaking beforehand; seeing that much depends upon the scoring. But, indeed, the whole treatment of the subject is so new that to give a hasty opinion would be to run an unwarrantable risk. Cherubini's Fourth Mass follows Mancinelli's piece, and presents a most striking, possibly a most effective, contrast. On Thursday evening the chief features are Stanford's "Irish" Symphony, and Sullivan's "Golden Legend"; their respective composers conducting. On Friday morning the Festival ends with "The Messiah."

Reports from Norwich state that the demand for tickets is scarcely equal to that of 1884; on the other

hand, almost all places are taken for the "Golden Legend," and it is hoped that the next few days will show a rapid improvement with regard to the other attractions.

#### MR. EBENEZER PROUT'S CANTATA "THE RED CROSS KNIGHT."

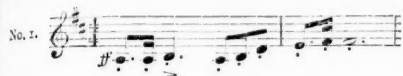
It was said of Schubert that had he lived long enough he would have set the whole of German poetry to music. Similarly, one might venture to predict that Mr. Prout, given time and the continued literary assistance of Mr. William Grist, will provide a musical illustration of every stirring epoch in the early history of England. To his vigorous and thoroughly national Cantatas "Hereward" and "Alfred" must now be added the present work, which has been composed expressly for the Huddersfield Choral Society, and will be performed at the Jubilee Concert of that Association on the 7th inst. We understand that several other performances in various parts of the kingdom have already been arranged, and some preliminary observations having reference to the outline and structure of the work cannot fail, therefore, to be acceptable. It must be distinctly understood that the following sketch is intended simply as descriptive; criticism must justly be reserved until the Cantata has been formally submitted to the verdict of musicians.

In his preface Mr. Grist states that his materials have been chiefly taken from a story called "The Knight of the Silver Shield," in a volume "The Romance of History," by H. Neele, though he is responsible for the *dénouement* and the introduction of *Richard Cœur de Lion* and *Blondel* the minstrel. We present the published "argument" in a condensed form. The castle and lands of Whittington, in Salop, and their heiress, *Lady Edith*, have been willed by the lady's father as the prize of a three days' tournament. The *Lord Morice*, a partisan of Prince John the Regent, has been victor over all comers on two successive days. On the third, *Edith* laments the long absence of her lover *Roland* at the Crusades, and her impending union with a hated kinsman. *Roland* suddenly arrives, and hurries to the tournament, to which also *Richard*, who has returned in disguise, and *Blondel* repair. After a desperate fight *Roland* overthrows *Morice*, and receives the victor's wreath, with which he starts to Whittington. But *Morice*, inflamed with rage, follows, and with his retainers attacks *Roland*, who succumbs to numbers, and is left for dead. Suspecting treachery, *Richard* and *Blondel* arrive, and the former's medical skill acquired in the East suffices to revive *Roland*. In the final scene, while *Morice* and his retinue are feasting at Whittington, and *Edith* sits apart bewailing her lover's fate and her own, *Blondel* is admitted, and in an allegorical song relates the story of the treachery and the approach of a rescuing force. *Morice* detects the allusion, but before his orders can be obeyed *Richard* and *Roland*, with their followers, appear, and *Morice* sues for mercy, which is granted, and the lovers are united.

A story of English chivalry and manhood such as this naturally suggests bold, vigorous, and straightforward musical treatment, and that being so, we could not name a composer more capable of rendering it justice than Mr. Prout. The librettist knew for whom he was writing, and the composer being thus well furnished, must have approached his task with zest. That he has succeeded as well, if not better than in his former semi-historical cantatas, may be said with little hesitation, and with this general statement we will pass to consider "The Red Cross Knight" in some detail. The prelude, *maestoso*,



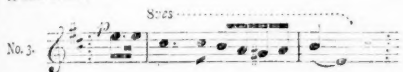
leading to *Allegro marziale*, is in condensed overture form. Three subjects are employed, all important enough to merit quotation. Here is the theme of the introduction:—



here the opening of the *Allegro*—



and here the well-contrasted flowing second subject of the same—



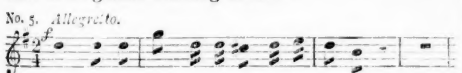
The first is identified throughout with the gallant *Sir Roland*, the second is met with in connection with *King Richard*, while the suave melody of the third suggests the *Lady Edith*.

Scene 1 is "The road to Shrewsbury. A crowd of people is moving along the road. Enter the attendants of the *Lord Morice*." The attendants open the chorus with their cry, "Way for the *Lord Morice*," which Mr. Prout has allotted to a dozen tenors and basses, while the orchestra reiterates this graphic figure—



The alternative chorus of peasants, "Cursed be the *Lord Morice*," is in D minor, and offers an appropriate contrast. Without pause we are hurried into a *scena* for the haughty noble (baritone), which is one of the most important solos of the work. It is in several sections, of which the most effective is, perhaps, the concluding *Allegro feroce* in B flat minor. The chorus is then resumed with further developments after which "*Morice* and his attendants pass on," and the scene ends in D minor in a way peculiarly suggestive of coming trouble.

We are now transported to "*Lady Edith's* apartments at Whittington Castle." The heroine's attendants open the scene with a chorus for female voices offering an entire contrast to the preceding music. Here is its gentle winning theme—



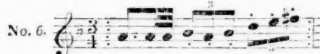
Gai - ly the her - ald of morn - ing ad - van - ces,



Bright - ly the sun - beam o'er the hill glan - ces.

The accompaniment is to a considerable extent independent of the voice parts and looks remarkably effective. *Edith* (soprano), however, refuses to be comforted, and prays for Divine assistance in a simple and devotional air "Lord of Heaven, to Thee appealing." Her prayer is at once answered, the motive of *Roland* (tenor) accompanying his welcome though unexpected appearance, *Edith* expressing her delight in a joyous *Allegro molto* "How shall I thank Thee, gracious Lord." It is now *Roland's* turn,

and he relates to martial strains how, when a prisoner to *Saladin*, the news of his betrothed's impending fate reached him, and how the generous pagan allowed him to depart without ransom. The eagerness of the lover is well expressed by this metamorphosis of the *Roland* theme—

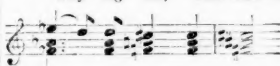


The air is brief, for a duet between the pair has yet to come. This commences with much energy, but the concluding section, *Andantino*, 6-8 time, "So fare thee well, sweet love," is extremely suave and tender, though we fancy the effect of the close is marred by two *forte* chords. Next comes a bright and bustling chorus of friends and neighbours, who rejoice at *Roland's* return. Here Mr. Prout has donned the mantle of *Weber*, and it suits him very well. The *Coda*, in which we are also reminded of *Haydn*, could not well be more spirited.

The third scene, "The Field of the Tournament," is the most important of the work. The first to enter are *Richard* (bass) and *Blondel* (contralto), and after some preliminary recitative, the former has an air in which he speaks of his motives in joining the Crusades, his treatment at the hands of the noble *Saladin*, and the lessons the journey has taught him. The music is well considered, and the martial element, though it could be wholly excluded, is wisely kept in the background as much as possible, considering what is to follow. First in the episode of the tourney comes a stirring chorus in 12-8 time, based on another modification of the *Roland* motive. This is a well-rounded number, and it is permitted to come to a full close. Then a trumpet call is heard, and the heralds (four basses in unison) call—"Knights, to achievement come forth." In response, a figure, generally associated with *Morice*, though it scarcely possesses the distinctiveness of a *Leitmotif*, is heard, and the chorus, with varying feelings, proclaim the advance of the two days' champion. Three times the trumpets sound the challenge, but no one else appears, and *Edith's* ladies, in agonising accents, call to heaven for aid. Their appeals are in most effective contrast to the pompous strains of the heralds. Here is one phrase, in which Mr. Prout indulges more freely in chromatic harmonies than is usual with him—



Pity - ing ear, kind Hea - ven, lend her, Who so

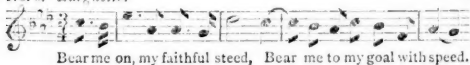


long to thee hath prayed.

At length the *Roland* theme is heard, the music quickens, and the Knight enters and proclaims himself. The haughty *Morice* endeavours to dissuade him from risking his life, but *Roland* shouts defiance, and, after a spirited *ensemble*, the heralds call "Laissez aller! Heaven guard the right!" and the combat is supposed to commence. It is usual, both in opera and cantata, to illustrate a fight by instrumental music; but here the chorus is made to describe the fray, and the gain in effect is immense. Mr. Prout has been provided with an opportunity of putting forth his full strength, and well has he risen to the occasion. The career of the steeds, the shock of combat, and the growing excitement of the spectators are graphically portrayed in this splendid chorus, which we have little hesitation in predicting will be pronounced the composer's finest effort.

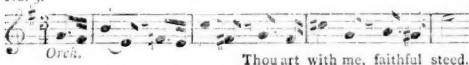
Structurally considered, it is simple enough, an *Allegro* in C major 4-4 time, changing to the tonic minor 12-8, the chorus having enough to do in the latter part to enunciate their words distinctly. The overthrow of *Morice* is illustrated by threatening and lugubrious music, and a brief peroration of a joyous nature brings the scene to a close.

After this breathless excitement some repose is needed, and happily it is provided. On his way to Whittington *Roland* muses on his adventures and their climax, his reflections taking the form of a recitative and a very melodious and expressive air in A flat, which, from the indications furnished, we should think is charmingly accompanied. The theme, which assumes some importance, begins as follows—

No. 8. *Larghetto*.

*Morice* and his retainers are not far behind, and their vengeful purpose is appropriately set forth by some highly dramatic phrases leading up to a strongly marked chorus in B minor, "Liege, thy mandate we obey." *Richard* and *Blondel* next appear, and in their brief duet prominence is given to the regal motive, No. 2, as *Richard* declares his intention of at once resuming the sovereignty. The scene then changes to another part of the road, and *Roland* enters, still with his love ditty on his lips, quickly to be interrupted by the entrance of *Morice* and his band, who attack and overthrow him. The *Edith* motive, No. 3, is heard as they start in all haste, bearing the trophy of victory, to Whittington. As *Roland* lies half-conscious the theme of his love-song, though somewhat saddened, still haunts him—

## No. 9.



After *Richard* has revived him the scene closes with a melodious and Mozart-like *terzetto*, of which the first phrase will form a sufficient idea—

## No. 10.

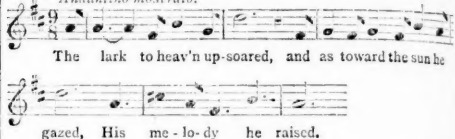


We now arrive at the sixth and final scene, which is described as "Interior of Whittington Castle; *Morice* is feasting with his retainers and friends; *Edith* sits apart in an alcove." The lady leads off in a *scena*, in which the representative of the part is certain to take delight. The opening symphony in F minor is sad but very pleasing, and so is the *cavatina* (not so called), of which an idea may be gained from the following quotation—

No. 11. *Andante*.

*Blondel's* harp without sounds the *Roland* motive, and, inspired by a sudden access of hope, *Edith* dashes into an *Allegro con molto fuoco*, which brings the piece to a most effective conclusion. The chorus of revellers, in A minor and major, "Quaff the mead from brimming measure," may be passed over without remark; but

*Blondel's* allegorical song, mentioned above, at once arrests attention. Thus it opens—

No. 12. *Andantino moderato*.

But we should think that very little idea of the effect can be gained, even from the vocal score. Piccolo and harp predominate in the accompaniment, which evidently is highly picturesque. Twice *Edith* interrupts the song, and at last joins her voice with the singer as she recognises his meaning. The *Finale* consists of a series of short detached movements, and the composer has resisted the temptation either to write a fugal chorus or to work in his solo voices in an elaborately planned *ensemble*. Whether he has shown wisdom in this modesty and reticence is a matter on which judgment must be reserved. That "The Red Cross Knight," as a whole, will fully sustain and even enhance Mr. Prout's reputation there can be little doubt. Choralists will like it, for it gives them plenty of genial work; and soloists will like it, because the voice is always treated as a voice, and not as an orchestral instrument. The orchestration is certain to be masterly—the composer's name is a guarantee for that; and with so many points in its favour, it will be strange indeed if the work is not destined to enjoy the tide of success for a lengthy period.

## THE GREAT COMPOSERS

BY JOSEPH BENNETT.

## No. XXIII.—FÉLICIEN DAVID (continued from page 527).

DAVID bore up well under the blow inflicted by his churlish uncle. For a little while he shared the small means of his brother Charles, who was himself struggling to live in Paris as a miniature portrait painter. But *Félicien* remained thus dependent only till he could obtain a few pupils to teach in the intervals of his own studies. These he eventually secured by holding out the bait of miserably low fees, and, no doubt, by submitting to humiliations of the worst kind. A starving man, however, cannot afford to be particular. David had to live somehow, and he bent his neck to the yoke of circumstances with all the grace he could command. Meanwhile, his work at the Conservatoire was assiduously carried on. David finished the harmony course in six months, studied counterpoint for a year under *Fétis*, and, later, became a pupil of *Benoist* for the organ and improvisation. He quitted the institution in 1831, having at no time received lessons in orchestration and higher composition. These things he had to master for himself in the school of experience, and in the face of many drawbacks. Soon after leaving the Conservatoire, David escaped the conscription and a soldier's life by drawing a lucky number, but fortune was not otherwise kind to the young man. He still toiled at ill-paid lessons, suffered many privations, and saw no way of escape from drudgery and want. A letter written by him at this time reveals almost a condition of heart-sickness:—

"As for money, since I must mention it, things go from bad to worse; it is always a descending road, and one thing is certain—I am very nearly at the bottom. I have been ill for three weeks with fever and general indisposition. The malady has been brought on by the trouble I have had, the bad food

of Parisian restaurants, and the humidity that continually prevails here. Why am I not a little more rich? It seems to me that a living reasonable for an artist would do me much good. I do not speak of the body—a part of ourselves which, nevertheless, has some influence on the mind; but my imagination would benefit largely, for how can a head work freely when it is continually occupied with material wants? I declare that misery kills the imagination."

All the same, David called upon his imagination for strenuous efforts. Though wretched in mind and condition, he plied the pen with vigour; composing an "Ave Verum" and a "Lauda Sion" having a florid double counterpoint in accompaniment of the plain chant. To the same distressful period belong also a considerable part of an opera produced twenty years later—"La Perle de Brésil."

Young, ardent, and imaginative, having, almost of necessity, hard thoughts about a social organisation which, for him, meant semi-starvation, Félicien David was just the man to fall in with new schemes promising a better because more just distribution of the elements of content. Among his friends was a painter named Justus, a follower of Saint-Simon, and, like all the disciples of that remarkable man, ready to compass the world to make one proselyte. Justus soon converted David, who promptly joined the sect, and thus took a step which had an extraordinary influence upon his musical labours. The nature of that influence will appear by-and-by; for the present we have to do with our composer as a Saint-Simonian, and, in the first place, to show what a Saint-Simonian was.

Claude Henri, Comte de St. Simon, a member of one of the most illustrious French families, belonged to a group of men who, in the early years of the present century, were moved, not only to mourn over a social condition sustained by the grossest oppression and productive of untold misery, but also to devise that which they fondly hoped would commend itself as a better scheme. Fourier, Cabet, Leroux, our own Robert Owen, and many others, each worked in his own way and sphere for the accomplishment of a social revolution designed to make more equal the conditions of men and establish the reign of right upon the ruins of the government of might. In this great and good work—for great and good it was, however inadequate or mistaken the means employed—no one distinguished himself more by thoroughness and devotion than the Comte de St. Simon. After ten years' close study, to put himself abreast of the knowledge of the time, he determined to experience all that there was of pleasure and pain in human life. He practised all the vices and all the virtues in rotation; he courted contagious diseases and physical suffering, and very nearly killed himself in trying to make practical acquaintance with the feelings of a suicide. This probation over, he began to expound his regenerative scheme, founded upon the maxim "Love one another," and being, as he considered it, a sublimated form of Christianity—an advance upon Protestantism, as that was an advance upon the older creed. The system has been thus described: "His aim was the rapid amelioration, physical and moral, of the condition of the poor and most numerous class of society. To effect this, every one was to have a vocation according to his capacity, and every capacity a recompense according to its works. It was a religion in which all things were to be subservient to one supreme head—himself; and, after him, the ablest of his disciples. Property, and all other conflicting institutions, were to be abolished, and nothing was to interfere with the will of the father or supreme leader, whose authority was

thus absolute. The abolition of competition, and the organisation of labour on such a more fitting and effective scale as the superior wisdom of the priesthood would naturally suggest, was a portion of the system. The transmission of property as well as of offices was to be abolished; industry was to be regulated in accordance with a self-constituted authority, and its advantages portioned out in the ratio of merit. The unholy bond of matrimony was to be abolished, and there was to be substituted for its restraints obedience to the sacred instincts of inclination as directed by the unerring wisdom of the Supreme Father. The empire of society was to be substituted for that of the family." On St. Simon's death, in 1825, he was succeeded by Bazard, whose supremacy over men like Auguste Comte and Augustin Thierry (also St. Simonians) must have had some occult justification, if any at all. After a while came the inevitable schism, and then the equally certain government prosecution, which broke up and dispersed what remained of the brotherhood at their house in the Rue Marsigny. On this another leader, Enfantin, with about forty comrades, retired to a country house near Paris, and set up a kind of monastery. In these later events Félicien David participated. He was a member of the brotherhood in the Rue Marsigny, and one of those who rallied round Enfantin at the "Abbey" of Ménilmontant. We are bound to assume that our composer entered thoroughly into the spirit of his new creed, but there can be no doubt that he found Saint-Simonianism a comfortable faith. It supplied his bodily wants, enabled him to associate with young and enthusiastic men, burning with zeal for every form of the higher life they sought to establish, and it afforded him abundant opportunity for the exercise of his art, and for obtaining the stimulus of public appreciation. This was particularly the case at Ménilmontant, which Enfantin carried on as a sort of missionary college. There liturgical music flourished, and it was the business of David to supply it, also to teach it to his brethren—a task he found less agreeable. Special occasions for musical display were plentiful, such as the ceremony of changing the domestics (the brethren did all their own household work, turn and turn about); and the ceremony of taking the habit, which included a flat cap, a blue tunic, a white breast-plate serving for waistcoat, and large trousers kept in place by a girdle distinctive of the travelling apostle. The breast-plate, it should be said, symbolised fraternity, because, as it buttoned behind, no brother could put it on without assistance. There was also the feast of the inauguration of the Temple—a large circus-like building erected by the fraternity themselves. The "Abbey" presently became famous for music, and its public services attracted an increasing crowd, much to the delight of David, who was ever seeking new occasions for the exercise of his art. He composed choruses to be sung between sections of the sermon, in imitation of Haydn's "Seven Last Words," and if the Supreme Father left the monastery for a few days, David was ready with a hymn of welcome on his return. His eagerness and ingenuity as composer in ordinary to the brethren are well shown by an anecdote wherein Lambert, afterwards Lambert Bey, founder of the Cairo Ecole Polytechnique, figures conspicuously. M. Azevedo may be allowed to tell it:—

"One evening the composer saw lights in the garden. He approached those who carried them; one, motionless, held a torch; the second moved in a great circle round the torch-bearer; a third, M. Duguet, the best waltzer of the community, turned rapidly round the second, carrying a lantern. What did this mean? Purely and simply an astrono

mical demonstration made by M. Lambert to the members of his class. The motionless torch-bearer represented the sun; the circle-walker the earth, describing its revolution round the king of day, while the waltzer with his lantern was the moon moving round the earth. The professor, in brief terms, ordered the evolutions which showed the rising and setting of sun and moon, the seasons and eclipses. Félicien David looked on with all his eyes, and listened with all his ears, absorbed in profound contemplation. 'What do you think of my little astronomical ballet?' said Lambert, putting a hand upon his shoulder. 'Incomplete,' answered the composer, 'it wants music; but I will provide it.' He did so, and wrote a chorus for male voices with accompaniment, which finished with a *vocalise*, reserved by the author for his own performance. The chorus, naturally called the 'Dance of the Stars,' had as its words the explanations of the astronomical professor arranged in cadenced prose. Fifteen years later (Dec. 8, 1844) it took its place, as a 'Chant du Soir,' in the concert at which 'Le Désert' was heard for the first time."

The happy life at Mémilmontant did not last long. Alarmed at the continued propaganda of Saint-Simon's principles, the French government laid its hand upon the leaders, and broke up their communities. Under these circumstances, the brotherhood of Mémilmontant came to a resolution which, at least, showed their earnestness and enthusiasm. Since France would suffer them no longer, a number of the more ardent spirits determined to emigrate to Egypt, and revive the splendours of that ancient land, carrying there and disseminating the light of a practical civilisation. It was a grand and noble dream, worthy of the distinguished men into whose imagination it entered. Fascinated by its romance, Félicien David made up his mind to join the new apostolate, and, in due course, he, with the rest of the little band, started on their journey. "This," says a French writer, M. Sauvestre, "was a second Egyptian expedition. Through it France had the glory of giving, a second time in the same age, life to the old land of the Pharaohs. Egypt, under their hands, became transfigured. The Nile, embanked, found its master. Thereafter its fertile waters were judiciously distributed, and throughout the length of the immense valley a line of telegraphs made everywhere present the thought which directed, foresaw, repaired, and assured order and security. The Suez Canal, the idea of which revived at this period under the instigation of M. Enfantin, was only a part of an immense regenerative plan. Unhappily, it is difficult to establish anything where the Turk reigns. The embankment of the Nile is to-day but a splendid bridge in a desert place, the Polytechnic School, established by Lambert Bey, exists only in memory. The telegraphs are destroyed, the Cairo Observatory is abandoned, the School of Medicine closed; so with all the rest, save the Suez Canal, which M. de Lesseps has so vigorously taken up, and which, God be thanked, will be international property." All this was in the future when the Saint-Simonians, wearing the costume of their order, set out towards the sea, moving from town to town as best they could, and obtaining help on the road from sympathisers, or living upon the proceeds of concerts given by David, with the aid of a vocal quartet chosen from among the brethren. In many places the little band had a good reception, especially at Lyons, where a Saint-Simonian pianoforte maker presented David with an instrument specially constructed to endure the wear and tear of travel and the effects of a high temperature. This very acceptable gift accompanied our composer in all

his wanderings, and was a source of profit no less than of pleasure. Avignon, superstitious and fanatical Avignon, awarded the pilgrims a very different greeting. The streets of the ancient town presented a curious spectacle on the day of their visit. Through them, with measured step and tranquil mien, passed the Saint-Simonians, while all around surged an angry mob, now throwing stones, now hurling imprecations at the devoted band, who might have been a group of early Christians on their way to the lions. Had David and his fellows quailed before the excited throng they would, in all probability, have been torn to pieces. But savage men, like savage beasts, are awed by a calm and fearless bearing; and so calm and so fearless were the pilgrims that soldiers, moved by instinctive respect for bravery, gave them the military salute. All the brethren escaped with their lives, but most of them bore away marks of the ordeal; David's share being a wounded finger. Marseilles made amends for the ferocity of Avignon. The citizens attended David's concert in crowds, gave a banquet to the entire party, and made their embarkation a kind of civic *fête*.

From Marseilles the brethren went to Constantinople, there settling down in a suburban mansion. Ill-fortune soon overtook them. They must needs see the sights of the Turkish capital, with, of course, the public procession of the Sultan to St. Sophia. His Majesty, in passing, noted the strange dress of the Saint-Simonians, and turning to his favourite, Achmet Pacha, demanded information regarding them. The ex-boatman, ignorant on most things, knew nothing about the visitors. "What, you dog," cried the Sultan, "there are strangers in my capital, and you know not what they are or why they have come!" Achmet could not punish his master for this public rebuke, but he naturally became enraged with the Saint-Simonians as the cause of it, and at once took measures to secure his revenge. He began by dissembling. One day the favourite presented himself at the modest home of the little band and made an exceedingly courteous speech. He had heard of their great learning and laudable purposes; he much desired to profit by their conversation and to entertain them in a manner becoming their distinction. Wherefore, he begged them to accept a guard of honour for that night, and, on the morrow, to take up their residence in his palace. So well did Achmet play the good fellow that the Saint-Simonians were perfectly charmed with him, and thought themselves very lucky indeed in having obtained so powerful a friend. The morrow brought a rude awakening. On being escorted to Achmet's palace by the guard, they were told to consider themselves prisoners. Of course energetic protests arose, much showing of passports, properly made out and signed, went on, and the assistance of the French consul was loudly invoked. Achmet soon saw that he had to deal, not with mere adventurers whom he could drown in the Bosphorus, but with the accredited subjects of a great and sensitive power. To kill them was impossible, but he was free to use indignity, and this he did by packing them off to Smyrna on board comfortless coasting boats, from one to another of which they were transferred as occasion demanded. The regeneration of the East began badly thus, nor did the prospect much brighten when, on arrival at Smyrna, the brethren were contemptuously told that all roads were open to them save in the direction of Constantinople. Under these circumstances, the party broke up. Some, like Félicien David, preferred to remain in Smyrna, while others went off in different directions.

The travelling pianoforte proved of great service to Félicien David in Smyrna. Accustomed as he was



to improvise upon it, and with his voice, in the cool of the evening, when all the inhabitants were abroad, the instrument enabled its owner to advertise himself in the best manner possible. Our composer thus became quite a personage, and it is said that, sometimes, as he walked the streets, invisible hands—fair ones, doubtless—threw bouquets of flowers at his feet. He could not, however, live on bouquets. Pupils were even more welcome, and by their means David contrived to pass the months of May, June, and July, 1833, in something like comfort, making a common purse with a brother named Alick, whose talent as a sculptor was also turned to good account. David composed a few pieces during his residence at Smyrna, among them a set for the pianoforte, afterwards published as "*Les Brises d'Orient*."

From Smyrna, the French musician, accompanied by two brethren, Barrault and Granal, sailed for Jaffa in a ship chartered to convey some Christian pilgrims. On landing they accepted the hospitality of M. Damiani, consular agent of France—a well-known and singular personage, who affected a costume made up of fashions from many nations, and spoke a language compounded of various idioms. At the house of this gentleman, David performed what, in an earlier age, would have been deemed a miracle, entitling the worker to martyrdom. Seeing Damiani's son sick of intermittent fever and terribly weak and depressed, the musician offered the solace of his art, had his faithful companion, the pianoforte, taken to the young man's room, and began to play and sing. At once new life entered into the patient. He listened with growing interest and rapture, and, next day, rose from his bed free from the disease that had so long held him down.

On the way to Jerusalem our travellers halted at the Spanish monastery of Ramlah for the three days' hospitality usually extended by the monks to pilgrims bound for the sacred city. There an awkward *contretemps* nearly led to ignominious expulsion. On meeting a French soldier in the employ of the Egyptian viceroy, they were assailed with questions: "Who are you? Where are you going? Why this costume? Ah! you are Saint-Simonians; I have heard a good deal about the Saint-Simonians; I know you by reputation. You are very good fellows; you desire the happiness of the whole world; a most excellent sentiment. . . . I am glad to have met compatriots, and to have seen Saint-Simonians for once in my life." This was all very well; but the garrulous and warm-hearted son of Mars knew no better than to seek out the Superior and tell him what remarkable guests he was entertaining. A few minutes later, as David and his two friends were enjoying a meal, in rushed the Superior, followed by his cook, both fuming with rage. The reverend father was beside himself, and poured forth a torrent of abuse in Latin. His guests were apostles of Satan, missionaries of Beelzebub, preachers of hell. "Your lives are in my hand," he exclaimed; "but I am merciful, and will not take them. Leave the place this moment." When the Superior had talked himself out of breath, M. Barrault made reply, also in Latin, and so worked upon his host that permission to pass the night in the monastery was accorded, much to the disgust of the orthodox cook, who had throughout significantly handled a big knife. The fathers of the Latin convent at Jerusalem, on the other hand, made no difficulty about receiving the strange travellers, who lived with them while exploring the city and neighbourhood.

Returning to Jaffa, the three brethren took ship for Alexandria, where they met others of the Ménilmontant community, and set up once more a common

home. Four months later, David moved on to Cairo, living there in the house of a compatriot, to whose children he gave lessons, by way of payment for board and lodging. Again his evening performances upon the pianoforte made him famous, but the instrument declined to endure the heat, and took a very emphatic way of expressing itself. One day it cracked so loudly that David felt sure a catastrophe had happened. But, on touching the keys, all seemed in good order till it was discovered that the pitch had dropped nearly a tone through the entire compass, without getting out of tune. David took the hint and escorted his piano back to more temperate Alexandria with all despatch. Again, however, he visited Cairo, moved to do so by a prospect of employment which led to one of the most humorous incidents in our composer's varied career. For the present we reserve the story.

(To be continued.)

### "DON GIOVANNI."

MOZART, writing to his "dearest and best friend," Gottfried Jacquin, from Prague, on the 4th of November, 1787, says:—"My opera, '*Don Giovanni*,' was given here on the 29th of October, with the most brilliant success." Before the event the composer was anxious; after the first rehearsal he asked the orchestral conductor, Kucharz, in confidence, what he thought of the opera. Even after the "brilliant success" of the first evening, he did not seem to expect that it would become world-famous. To the librettist, Da Ponte, he writes humbly, "Perhaps it will be performed in Vienna. I hope so." For the time Mozart was forgotten in Vienna. Martin's "*Cosa Rara*," Dittersdorf's "*Doctor und Apotheker*," and Salieri's "*Axur*" were attracting the attention of the court and of the public. Of the popularity of the first-named we get a glimpse in the supper-scene of "*Don Giovanni*" itself. The private musicians play favourite airs from the newest operas. As soon as they commence the last movement of the first *Finale* from the "*Cosa Rara*," *Leporello* exclaims "Bravi! '*Cosa Rara*.'" But when at last "*Don Giovanni*" was performed in the Austrian capital it was a failure. So says Otto Jahn, the biographer of Mozart. It was certainly performed fifteen times in 1788, but after that it was not heard again until November 5, 1792, and in a "miserable German adaptation by Spiess."

"The opera is divine," said the Emperor Joseph to Mozart, "but it will try the teeth of my Viennese"; to which the latter promptly replied, "We will give them time to chew it." Well now, the whole world has had time to chew it, and has fitly endorsed the Emperor's opinion. The special performances to be given this month at home and in various parts of the Continent, to celebrate the centenary of the production of "*Don Giovanni*," show how wonderful a work it is. What opera by any other composer of the eighteenth century has maintained its popularity for a hundred years? What, indeed, has become of the afore-mentioned operas which, for a time, engrossed public attention, and caused people to turn deaf ears to the beauties of Mozart's music? "*Don Giovanni*" has certainly not had to wait a hundred years in order to become admired—even in Mozart's day there were others besides the Emperor who could appreciate its merits. But at this long lapse of time we can better judge of its greatness. We can see how it outlived all its contemporaries, and also how it bids fair, judging by its present popularity, to live on in undiminished glory. "*Fidelio*" and "*Der Freischütz*," to say nothing of more modern works, have done, and can do, it no harm.

The centenary of the production of Mozart's masterpiece suggests a few remarks about the work. During its long life it has met with many adventures. When the opera was produced at Vienna, three new pieces were introduced by Mozart. The soprano air "Mi tradi quell' alma ingrata" and the tenor air "Dalla sua pace" were added for the singers Mdle. Cavalieri and Signor Francesco Morella. But a *buffo* duet for *Zerlina* and *Leporello* was written besides, and with this piece Mozart evidently wished to please the gods. Otto Jahn justly remarks that it is out of place in "Don Giovanni." But soon the opera met with bad treatment. A score, formerly in the private music collection of the King of Saxony, and supposed to have been written about the year 1790, gives us an early instance. The text is completely changed, the order of the music altered, and pieces introduced from the operas "Figaro" and "Titus." For example, *Zerlina* and *Leporello* appear immediately after the overture; they are betrothed, and while the former is trying on a bonnet, the latter sings "Cinque, dieci" from "Figaro." Later, on presenting to her a ring, she sings "Vedrai carino." It would serve no useful purpose to give the new plot in detail. The piece concludes with the supper scene, but as no *Commendatore* has been killed, the reader must not expect his ghost to interrupt the festive scene. A knock is heard: *Don Giovanni* goes to the door, and comes back followed by the *Ministro della giustizia*. The latter sings the music assigned to the *Commendatore*, but his first words are "Signor conte, ah mi perdoni, senza invita io son venuto." Let us leave this caricature of the opera, and turn to another and, in some respects, a worse one. The "Marriage of Figaro" had been given in Paris, in distorted form, in 1793, and had met with no success. The turn of the "Magic Flute" came in 1801, and the performance has been described as a "pastiche ridicule"; it was entitled "Les Mystères d'Isis," and was nicknamed by the musicians of the orchestra "Les Misères d'Isis." In 1805 it came to the turn of "Don Giovanni" to be represented in a fashion equally ridiculous and reprehensible. Libretto and score were "turned upside down," says a French historian; the only piece left untouched was the overture. Music by other composers was freely introduced. The entry of the *Commendatore*, the duel, and the fine trio for the three basses were all cut out; so also was the solo for *Donna Anna*, "Or sai chi l'onore," when she recognises the assassin of her father. *Anna*, *Elvira*, *Ottavio* did not appear in the *Finale* of the first act. The reader, from this, may imagine that the Trio of Masks had to be sacrificed. Not so; it was sung by three gendarmes. The two soprano parts rendered by men's voices an octave lower must have produced a comical effect.

The scene was at Naples; an eruption of Vesuvius destroyed *Don Juan's* palace. Close by the ruins was seen the statue of the *Commendatore*, which *Leporello*, in a few phrases of recitative composed by Kalkbrenner, invited to supper. So ended the first act. The "O statua gentilissima" was given later on in a "salon d'auberge." But in spite of all this cutting, adding, changing, in spite of the ridiculous words, the opera was successful. In 1834 Castil-Blaze gave a new version of "Don Juan," "more true to the original," says Otto Jahn. It is perhaps as well not to enquire too deeply into this version, for from all we know of him Castil-Blaze cannot have been very much better than the arrangers of the earlier version, whom he calls "bunglers" (*tripoteurs*); "disarrangers" (*dérangeurs*); he was indeed scarcely the man to cast stones at other people. Under such disadvantageous circumstances did "Don Juan" make its first appearance on the French boards.

As in Paris, so in London, "Figaro" was first given. In Paris, as we have seen, that opera was not successful. In London it was quite different, and the favour which "Figaro" met with probably led to the production of "Don Juan." It should be noticed, however, that the two operas were known, in some form or other, much earlier in Paris.

"Don Giovanni" was played for the first time in London at the King's Theatre on April 12, 1817. "The very announcement of this opera," says the writer of the notice which appeared two days later in the *Morning Herald*, "was sufficient to kindle a hope of pleasure which soon became almost enthusiasm." The *Morning Chronicle* spoke of the opera as "the greatest work of Mozart's, and the finest specimen that exists of dramatic music." But how was the music given? Sir Henry Rowley Bishop commenced "adapting" foreign operas to the English stage. The writer of the article on Bishop in THE MUSICAL TIMES for December, 1886, speaks of "Don Giovanni," "Figaro," "Il Barbiere," and "Guillaume Tell" as "having passed into the Moloch of adaptation, coming out scathed, distorted, and hardly recognisable." It is quite possible, as the writer suggests, that Bishop did these things "against his own inclination"; but, at the present moment, the history of Mozart's opera alone concerns us. No doubt the habits of the time and the state of public taste and opinion may be urged in palliation of his crimes. It is difficult to state exactly the extent to which "Don Giovanni" was mutilated, from the published piano arrangements of the overture and some of the songs. They are full of small changes—principally cuts. In almost every page proof is given that the adaptor did whatever pleased him, and was guided by what he thought the public would like and applaud.

Times have changed: such concoctions as those of Kalkbrenner or Bishop would now be hooted off the stage. But the mania for strengthening the instrumentation in various places by the addition of trombone parts is not yet quite extinct, although by this means one of the finest of Mozart's orchestral effects—viz., the introduction of trombones for the first time at the entry of the *Commendatore* in the supper scene—is entirely lost; and singers do not hesitate to make alterations of notes, which, however trivial, show a want of proper respect towards the composer.

But there are other kinds of adaptations about which we would fain say a word or two. The airs of "Don Giovanni" have been arranged for flute, for guitar; they have found their way into children's instruction books; they are vulgarised in countless drawing-room fantasias; they form the material out of which the virtuoso constructs pieces whose difficulty forms in most cases their chief charm; they have been arranged for the concertina and the harmonium. Dance music of all kinds has been made of the "Don Giovanni" opera; "Batti, batti," has been turned into a hymn-tune; "Notte e giorno faticar" and "Fin ch' an dal vino" have been travestied as a "Docti sacris" and a "Lauda Sion"; and one Mass is known as a "Missa di Figaro Don Giovanni." Such is the fate of great works: they are turned and twisted into shapes innumerable. Some of these adaptations are harmless, some ridiculous, some irreverent, but all more or less inartistic.

The opera of "Don Giovanni" carries us back to a period when the harpsichord still formed part of the orchestra. The *Recitativo secco* of "Don Giovanni" was, in Mozart's time, accompanied by cembalo, a violoncello, and a double-bass. This combination cannot be restored, and in listening to the very "secco" effect of these recitatives as rendered now at the opera-house, it should not be forgotten that

Mozart's intentions are not fully realised. Another point in the score is also worthy of mention. With the exception of the short *Coro di servi* for tenors and basses, just before the entry of the Masks in the *Finale* of the first act, there is no indication whatever in Mozart's autograph score of any other passage in this *Finale* being strengthened by chorus. Yet in performance now-a-days there are many passages in which the chorus takes part. When *Zerlina* cries out "Gente, ajuto, ajuto, gente," the librettist has indicated that the musicians and the others should go off in confusion (*I suonatori e gli altri partono confusi*). It has been argued that this stage-direction is somewhat strange, for at the cry for help it would seem natural that the peasant men should run to the assistance of *Zerlina*, while mere curiosity would keep the peasant women on the spot. The musical argument in favour of the disappearance is, however, very strong. Had Mozart intended the chorus to remain on the stage he would have written special parts for them, and not merely given them the solo parts to double. So says Julius Rietz, in the preface to the edition of Mozart's operas published by Breitkopf and Härtel. The four *Finales* in "Figaro" and "Cosi fan tutte" show that the composer did not always employ the chorus in such places.

Another point of interest which has been hotly discussed is the ball-room scene in the first act. To arrange the stage so that the *minuetto*, the *folia*, and the *alemana* may be distinct to eye and ear is not easy. The clever proposal of A. von Wolzogen, in his pamphlet "Don Juan. Auf Grundlage der neuen Textübersetzung von B. v. Gugler neu scenirt und mit Erläuterungen versehen," published by Leuchart at Breslau, in reference to this matter, may perhaps interest the reader. He says:—

"The ball-scene can only be played in one room, large and deep (this is in answer to a proposal to divide the stage into three rooms), in which is placed only one orchestra, the one belonging to the palace, playing the Minuet. As soon as the music has commenced, *Don Juan* opens a side door letting in a troop of ordinary musicians who tune up for the *Contretanz*, and afterwards another door letting in a second troop who strike up with the *Waltz*. All this takes place in one room, but in different corners, as *Don Juan* had clearly ordered in the so-called Champagne song (*senza alcun ordine la danza sia*). *Don Juan* has his plot with *Zerlina*, and plans everything to bewilder his guests. The giddy maze of the three dances is of service for this. Besides, we so imagine the scene that the dancers of the two ambulant bands do not come in with the players, for that would cause too much stage confusion; the former are in the room looking at the Minuet dancers, and, as soon as they hear the new orchestra tuning, go up to it in order to commence their favourite dance."

Many other interesting stories might be told about the opera, many other profitable remarks made about the score; but to give more would extend this article to undue length, and the reader might weary of it, or pass it by altogether.

A few words in conclusion about Da Ponte, who wrote the libretto for Mozart. The names of two operas have been given which threw for the time "Don Giovanni" into the shade at Vienna. Da Ponte wrote the *libretti* of all three operas at one and the same time, and in his autobiography he relates how he told the Emperor Joseph II. that "he could write for Mozart at night and imagine himself reading Dante's 'Inferno'; for Martini in the morning and be reminded of Petrarch; and in the evening for Salieri who should be his Tasso." He went to America in 1805, where, after a chequered career, he died of old age on August 17, 1838. The actual

place of his burial, like that of Mozart, is unknown. Da Ponte was present at the first performance of "Don Giovanni" in America, given by the Garcia troupe in 1825. Da Ponte's libretto may not be all that could be desired, but it enabled Mozart to produce a masterpiece. The author was fully conscious of the share of praise due to him. In a letter written three years before his death he speaks of himself as "the inspiration of Salieri, of Weigl, of Martini, of Winter, and of Mozart."

#### WAGNER'S FIRST MEETING WITH LISZT.

A CURIOUS instance—but perhaps a not unprecedented one—of the manner in which letters from eminent persons are apparently sometimes fabricated has recently been brought to light. Some two months ago a French paper, *Le Courrier de l'Art*, published an ostensibly original letter of Wagner's, containing an account of his first meeting with Liszt, the substance of which is almost identical with a passage contained in Wagner's already and long-ago published pamphlet, entitled *Eine Mittheilung an meine Freunde* (*A Communication to my Friends*). It is, of course, within the bounds of possibility that Wagner may have written a private letter on this subject, and subsequently have incorporated it in his pamphlet; but that he did so has by no means been established. Far more likely is it that the editor of the French paper was hoaxed into publishing a spurious letter of Wagner's in the belief that it was an authentic one. The amusing result of the transaction consists in the fact that at least half-a-dozen of the leading Wagnerite organs in Germany (which we forbear to specify) at first regarded the letter as *bonâ fide*, and with alacrity set to work to translate it into their vernacular; but on subsequently discovering its origin have been bawling the fact (which some have put down to the "dog-days and the long-continued heat") that their memory and familiarity with Wagner's pamphlet did not serve them to make the discovery sooner. In whatever way the publication of this said letter was brought about, we cannot but be thankful to the French editor for giving a wider currency to a passage from Wagner's pamphlet than apparently it would otherwise have obtained. The passage is a very interesting one, and well bears reproduction. Premising that we translate, not from the garbled French version, nor from the re-translation of the German papers, but from Wagner's original, to be found in Vol. 4 of his *Collected Writings*, here it is. Wagner writes (in 1851):—

"I met with Liszt for the first time in my life during my earliest sojourn in Paris (1839), and moreover during the latter part of that sojourn when, humiliated and disgusted, I had renounced all hope of, and even the wish for, a Parisian success, and was in that state of revolt against the artistic world there which I have already described. At this meeting Liszt struck me as the most complete contrast to my own nature and position. It was in this world, in which I had hoped to gain a footing and to shine, on emerging from obscurity into greatness, that Liszt had from his earliest youth grown up unconsciously and become its wonder and delight, at a time when I was so thrust aside by the coldness and want of kindness it had shown me, that I could not but regard its hollowness and emptiness with all the bitterness of feeling that disappointment engenders. Thus Liszt appeared to me as an individual to be regarded with something more than suspicion. I had no opportunity of making myself known to him in my true nature or by my works; his knowledge of me at this time must have been as superficial as the manner of his recep-



tion of me, which was easy to account for in the case of a man who was daily pestered by visits from all sorts of people, while I, on my part, was just then by no means in the humour to inquire with calmness and justice into the reasons of a course of conduct which, though kind and polite, was only calculated to wound me. After this first occasion I did not call on Liszt again, and—certainly without my knowing him, and with no desire to make his further acquaintance—he remained, as far as I was concerned, just one of those persons whom we, as it were, naturally regard as strange and repellent. What I repeatedly expressed to others, while under this conviction, came at last to Liszt's ears, and just at that time when I had so suddenly excited attention by the performance of my 'Rienzi' at Dresden. He was surprised to have been so thoroughly misunderstood by a man of whom he knew next to nothing, and whose acquaintance it now dawned upon him from the above circumstances was, perhaps, worth making. At present, on looking back, I find something inexpressibly touching in the earnest and repeated advances which Liszt now made in hope of changing my feeling towards him. As he still knew nothing of my works, it certainly was not his artistic sympathy which prompted him to become better acquainted with me; but solely the purely human wish to prevent a continuance of that feeling of discord which had arisen accidentally in his contact with another; and this, perhaps, was associated with the slightest possible doubt as to whether he had not really injured me. Everyone who is familiar with the boundless selfishness and unfeeling disregard which, when we come into contact with one another, pervade all our social relationships, especially those of the modern artist, will be more than astonished, nay, will be thoroughly entranced, when he has experienced such proofs of the regard of an individual as were bestowed upon me by this extraordinary man.

"But at that time I was not yet in a position to be affected by the unusual charm and attractiveness of this manifestation of Liszt's disposition, which is, above all things, lovable and loving. It was with feelings of astonishment that at first I still regarded his approaches to me, but which, sceptical as I was, I was often inclined slightly to encourage. Liszt had now been present at a performance of 'Rienzi' in Dresden, which he was almost obliged to bring about by force; and from all quarters which he visited in his virtuoso-career, I received, sometimes through one person and sometimes through another, proofs of his restless eagerness to impart to others the pleasure which he had received from my music, and thus—as I should almost prefer to believe—quite unintentionally to act as a propagandist for me. This happened at a time when it was constantly becoming more evident to me that I could not look for any outward result from my dramatic labours. As ever more clearly and at last decisively this entire absence of result was manifested to me, Liszt was succeeding by his own individual efforts in establishing a place of refuge for my art. He gave up his wandering life, and—though at home amid the splendours of the most glittering cities of Europe—set himself down in modest little Weimar, where he took up the *bâton* as conductor. It was there I last met him, when—still uncertain as to the real character of the persecution which threatened me—I was staying for a few days on Thuringian soil previous to my flight from Germany, which had now become necessary.\* On the same day that it had become certain that I was in a most hazardous position, I saw Liszt conduct a rehearsal of my 'Tann-

häuser,' and from the way he did it was astonished to recognise in him my second self; what I felt as I conceived this music, he felt as he performed it; what I wanted to say, as I wrote it down, he said as he made it sound. Wonderful! Through the love of this rarest of friends I found at the very moment when *I myself was homeless* that real and long-desired home for my art which I had sought for everywhere but in the right place, and never found. Whilst I was banished to wander in foreign lands, he, who had wandered all the world over, retired to this little place in order to make a home for me there. In all things and always having a care for me, ever ready to help when help was needed, with his heart wide open to all my wishes, and with the most devoted love for my whole being, Liszt became for me something that I had never found before, and this to an extent which can only be thoroughly comprehended by him who has experienced it to the full.

"Towards the close of my last sojourn in Paris, when ill, miserable, and despairing, I was brooding over my fate, I chanced to look at the score of my 'Lohengrin,' which I had almost entirely forgotten. Suddenly I felt a pang at the idea that the notes, which lay buried on the death-pale paper, should never be made to sound. In reply to a few words I wrote to Liszt, I learnt that the most complete preparations, which the limited resources of Weimar would allow, were being made for the production of 'Lohengrin.' Whatever men and circumstances could accomplish was done to make the work understood there. In consequence of the present unavoidable incompleteness of our theatrical performances, the sharp-witted imagination of the public, which alone could bring about the necessary comprehension of the work, could not immediately assert its determining power; under the prevailing influence of the day, error and misconception prevented its being an undisputed success. What was to be done to remedy the deficiency, and in every way to assist the understanding, and at the same time the result? Liszt at once saw what was needed, and *did it*; he laid before the public his views and impressions of the work in a manner which, for its convincing eloquence and overwhelming effect, has never been equalled.† He was rewarded by the result, and with this result he came before me and exclaimed: '*Look, so far we have advanced matters; now create us a new work that we may advance still further.*'"

#### PROSPECTS OF THE SEASON.

THE principal Concert-giving agencies of the metropolis have now issued their prospectuses, and amateurs, by perusing them, may know what they are entitled to expect during the coming winter. Generally speaking, we may say that the outlook is good. There will be performances enough in all conscience, and plenty of novelty, together with works not new but of particular interest, figures in the programmes.

*Seniores priores.* The Sacred Harmonic Society puts forth a scheme of more than usual attraction, and marked by indication of an important change in policy. Of the seven works announced to be given at six Concerts, four are comparatively new. No doubt the Society does well thus to fall in with the spirit of the times. Our public are waxing curious about musical productions, and Concert-givers who would draw them must take note of and act upon the fact. The season opens on November 17, with Cusins's "Jubilee Ode" (first time of perform-

\* In consequence of the part which Wagner had taken in the revolution at Dresden.

† In allusion to Liszt's masterly critique of "Lohengrin," published, soon after its first performance, by F. A. Brockhaus, of Leipzig.



ance in public) and Bottesini's Norwich Oratorio "The Garden of Olivet" (first time in London). Sullivan's "Golden Legend"—a partially "sacred" work, at any rate—is down for the second Concert and "The Messiah" for the third. The business of the new year begins (January 19) with Rossini's "Moses," after which come "Elijah" and Cowen's "Ruth." On May 3 a *Conversazione* at Prince's Hall ends the season. Eminent artists have been engaged, and the performances will take place under the direction of Mr. W. H. Cummings. We are glad to find that the directors, breaking with an obsolete state of things, announce that the Concerts will begin at eight o'clock instead of 7.30, and that restrictions to evening dress are removed, save in the case of sofa stalls.

The thirty-second series of Saturday Concerts at the Crystal Palace is fixed to commence on the 8th inst. There will be twenty-one performances, eleven before and ten after Christmas, while regarding all these it may be said, on the strength of the prospectus, that no effort has been spared to make them unusually interesting. The list of artists engaged is a long one, comprising many names illustrious in art. The orchestra is maintained at its full strength, and the number of specially attractive works promised should have a material influence upon the attendances throughout the season. We can only mention a few of these by way of sample. At the first Concert will be given a new Concert Overture by the rising young English composer, George John Bennett. The second programme contains a new Suite of Ballet Airs from the graceful pen of Mr. Goring Thomas, and the fifth promises a Concert Overture by a musician bearing the Celtic name, Hamish MacCunn. At the seventh Concert, an Overture in E minor, by Schubert, and a Concertstück by F. Néruda, are to be heard for the first time, while later in the season amateurs are invited to hear a String Concerto in B flat by Handel, a Symphonic Fantasia by Rubinstein, a Clarinet Concerto by Reitz, a Concert-piece for violin and orchestra by Saint-Saëns, a new Cantata, "The Day Dream," by Charlton Speer, a new Symphony by Dvorák, and a Ballad for chorus and orchestra by MacCunn. In addition to these novelties and a host of standard works, performances will be given of the "Golden Legend," "Don Giovanni" (celebrating the centenary of its first representation), Berlioz's "Lelio," and Cowen's "Ruth." Evidently the new Crystal Palace season is to be a busy and interesting one. There remains to hope that Mr. Manns will have abundant reason to be satisfied with the response of the public to its activity.

Novello's Oratorio Concerts are announced to begin on November 10 and end on March 28, upon and between which dates six performances will be given. The public look to these Concerts for the enterprise that brings in novelty, and, doing so now, they have no reason to feel disappointed. Granted that the novelty is not absolute, but in no case has the freshness of the chosen works so far disappeared that interest from that source cannot be felt. At the opening Concert we are promised Mackenzie's "Jubilee Ode"—not yet heard in London proper, and Dvorák's "Spectre's Bride," a Cantata that has by no means taken the place in public esteem which it is destined to hold when more familiar. Mr. Cowen's "Ruth" fills up the second programme, and will be heard on December 1, for the first time in London, the composer conducting. The importance of this event is sure to meet with appreciation at the hands of metropolitan amateurs, a large and representative

gathering of whom may be expected. Mr. J. F. Barnett's "Ancient Mariner," which has somehow dropped out of sight lately, figures in the scheme of December 15, and will be conducted by the composer. After it (February 22) comes the inevitable "Golden Legend," to be given under Sir Arthur Sullivan's direction, if he be in England at the time. Mackenzie's "Rose of Sharon" follows (March 13), the series ending (March 28) with Gounod's "Redemption." For the due execution of the foregoing important works distinguished artists are engaged, including Madame Albani, who will appear at several of the Concerts. Dr. Mackenzie will conduct the later performances, his place being filled on earlier occasions by Mr. Randegger, Mr. Cowen, Mr. Barnett, and, probably, Sir Arthur Sullivan. It is necessary to add only that the orchestra and chorus will be no less numerous and efficient than heretofore.

The London Symphony Concerts enter upon their second season on November 15, under the direction of their founder, Mr. George Henschel. Sixteen performances will be given between the date just mentioned and March 6, half of them taking place in the evening, the remainder in the afternoon. In addition to the excellent orchestra, engagements have been made with Mr. Joachim, Mr. Stavenhagen, Mr. Saint-Saëns, Madame Norman-Néruda, Mr. Lloyd, Mr. Santley, and others. With regard to the programme full particulars have not yet appeared, but the enterprise and judgment of Mr. Henschel may be depended on for a large amount of interest and plenty of the attraction belonging to new and unfamiliar works. A prominent place will, no doubt, be given to Wagner's Symphony in C, the right of performing which, in Great Britain, belongs to Mr. Henschel. It is a very interesting work of full symphonic proportions and having a remarkable slow movement. But perhaps the most striking feature is its perfect observance of orthodox form and rule. Wagner amongst the regular prophets is indeed a novel spectacle.

The Popular Concerts issue no prospectus properly so called, but will resume in their usual quiet way during the last week of the present month, when young Josef Hofmann will appear. With regard to the Albert Hall Choral Society, we understand that performances of the "Golden Legend" and Verdi's "Requiem" are contemplated, but nothing more novel will be produced during the season.

ALL our readers will join us in felicitating Mr. F. H. Cowen upon his recovery from the attack of a menacing disease. The composer of "Ruth" sickened, as everybody knows, on the very morning which saw that work produced, and only by a strenuous fight against advancing weakness was he able to conduct the oratorio and, later, the Scandinavian Symphony. Next day scarlatina declared itself, happily in a form so mild that, by the time these lines appear, Mr. Cowen will, it is hoped, have passed through the convalescent stage. The circumstances might easily have been much worse. Fate, however, was not in the mood of savage irony which sometimes prompts it to lift a man high that he may fall with the greater crash. All the same, Mr. Cowen has reason to bear the production of "Ruth" in mind, quite apart from the success achieved and the encouragement afforded. It is a curious circumstance that his librettist was disabled by sharp indisposition on the same day. Lovers of "judgments" probably saw one here, and came to the conclusion that both author and composer had done something wrong in "Ruth." The dances! who can say that the visitation was not on their account?

Joy for the would-be musical. The following advertisement, from an American source will be read with delight by those "whose musical education has been neglected." If they have failed to acquire "the art of playing the piano in three months," or have not succeeded in making home happy by the addition of musical accomplishments which may be attained "for an expenditure of fifteen postage stamps," they can now take heart of grace and fall back upon the "Kazoo." It is recommended as a novelty for minstrel and special artists, but it is also intended for popular use. Aspiring amateurs may bless the inventor who has provided a means for new delight. He does not, it is true, give an elaborate description of the instrument, but its complicated machinery may be studied by those who are inclined to invest two dollars for a dozen. Its wonderful musical and other powers may be gathered by the purchaser, who is advised to "Read and follow these directions carefully, and if you fail to get your money's worth of fun and amusement out of the Kazoo the first day, return it at once and your money will be refunded. It will take at least ten minutes to show all the Kazoo will do, so don't ask it. Always play with the holes up. Do not blow into the Kazoo, but sing, speak, or make some imitation. You will soon find that it can be played upon with ease, is capable under expert manipulation of producing most fascinating music, and is a never ending source of amusement. It will play any tune, imitate any bird or animal, bagpipes or Punch and Judy. To get a rich, full, tone, hold the hand tightly over the end of the Kazoo. If the Kazoo does not work properly, place the lips over the tin and draw the breath quickly in and out. Quartets or choruses using the Kazoo invariably receive repeated encores; buy four Kazoos and try it. For a burlesque quartet, use the Kazoo as mouth-piece on tin, horn, tea-kettle, coffee-pot, tin sprinkler, &c. It furnishes good dancing music for excursions, pic-nics, &c. Campaign and other clubs find the Kazoo vastly superior to anything else in street parades, mass meetings, political or social gatherings. Whittled down and used as a mouth-piece on brass or tin horns, a good band can be organised with little practice as the keys require no fingering. Orchestras find the Kazoo an important addition. Play a lively tune on a Kazoo or any other instrument, and drone with a Kazoo and you have a good bag-pipe. To imitate Punch and Judy, speak in a shrill voice in the three side holes. To imitate a pig, frog, or rooster, use the small end. To imitate a calf or sheep, use the three side holes. To imitate a horse or dog, use three holes in the tin, leaving the fourth uncovered. In stores, streets and news stands, fairs, races, pleasure resorts, &c., the sales are the largest on record." After this the music of the spheres will probably be spoken of as only second in degree to the music of the Cylinders. The happy possessor of the Kazoo, a title whose derivation may occupy the best thoughts of the philologists, can boast with the immortal Mr. Jenkins, the owner of the tuneful snuff-box, that if he is not musical himself, "that he has got a Kazoo what is."

WE are rather fond of priding ourselves on the spread of musical knowledge, and the great improvement which has taken place of late years in the manner in which the art is handled by the scribes who contribute to the various public prints. It is unquestionably true that competent critics are far more numerous than they were a generation ago, and the curiosities of musical criticism which we cull from time to time are generally taken from remote

publications, and are calculated to amuse rather than surprise. During the silly season from which we are just emerging, however, some amazing matter has found its way into journals where one expects accuracy at any rate. In a review noted for the pungency of its articles on political and social subjects appeared a notice of the Worcester Festival, in which the writer managed to crowd in misstatements with an ingenuity worthy of a better cause. It is probable that the poor man wrote "from information received" and not from personal observation, and his errors are susceptible of some excuse on that ground. But then he should not have ventured into the domain of criticism. It was of course permissible of him to say of Mr. Cowen's "Ruth" if he pleased that, "The work falls off a little towards the end, and it is perhaps a trifle long." But what are we to understand by this? "Nor, as it seems to us, is the conclusion quite appropriate, and this concerns Mr. Joseph Bennett, the librettist, quite as much as Mr. Cowen, the composer." Now the oratorio, like the original story, ends with the marriage of *Boaz* and *Ruth*, so that any inappropriateness concerns the Biblical author quite as much as Mr. Bennett or Mr. Cowen. Our critic should have explained himself. However, though he cannot be very well proud of his festival notice, his offence is venial compared with that perpetrated, or, at least, permitted, recently in a paper wholly devoted to the interests of music. In an article, with quotations, on a work which need not be named, it is said of Haydn and his first visit to this country, in 1791, that "His twelve grand symphonies were composed expressly for this series of Concerts," and "His grand oratorio 'The Creation' was also written while he was in this country." Here is news indeed. All Haydn's biographers agree that he came twice to London, and that he composed six of the Salomon Symphonies on his second visit. Also that he took home the libretto of "The Creation" and had it translated and altered by Van Swieten before he set to work upon it. It is well, however, that the truth should be known, though so late in the day.

A NEW and interesting work, entitled "The Annals of the Edinburgh Stage, with an Account of the Rise and Progress of Dramatic Writing in Scotland," has been written, and will shortly be published by James C. Dibdin. The subject, although engrossingly interesting to the student of British Dramatic History and the general reader alike, has hitherto been neglected—perhaps because it is one which can only be dealt with after much time spent in the collection of material, most of it extremely difficult to obtain. The few meagre attempts that have hitherto passed current as Histories of the Edinburgh Stage, it will readily be admitted, are no standard by which to judge the merits of the subject. The connection with the history of the London Stage is most intimate. Many of our best actors received their theatrical education, or part of it, in Edinburgh, and the subject, though nominally local, is by no means deficient in general aim and purpose. The record will also include a number of interesting references to music and musicians in connection with the stage.

THE Liszt Scholarship Fund has recently been enriched by a handsome donation of £50 from Signor Buonamici, the proceeds of a Recital which—assisted by Mr. Walter Bache and Mr. Fritz Hartvigson—he gave at the Prince's Hall in July last.

WHOEVER read the statistics of the Worcester Festival, as published by the Committee, must have been struck by a feature no less satisfactory than, to most people, unexpected. We refer to the large attendance on the occasion when "Ruth" was performed. This was so much out of the common course that it may fairly be taken as a phenomenon. It is true that, of late, we have been accustomed at the Three Choir Festivals to see new works rival in attractive power those of a standard character. But "The Redemption," "Mors et Vita," "The Golden Legend," &c., went down to the western shires already stamped with the hall mark of public approval, verified as excellent, and presenting claims upon attention not to be overlooked. The case of "Ruth" was altogether different. Nothing was known about it, the work sprang from a source whence oratorio had never before proceeded, and its only *prima facie* recommendations were the popularity of the story and the good repute of the composer in other branches of his art. A few years ago these advantages would have signified nothing; perhaps they were worth no great deal in the present case, yet the public flocked to hear "Ruth" with singular unanimity and manifest interest. From this fact we can draw only one inference—namely, that a wholesome state of feeling with regard to music is rapidly springing up amongst us. The attitude of a public towards new works supplies the best possible test of such a change, for the musical health of any people is always in exact proportion to the liveliness of their interest in current events connected with the art. The interest shown at Worcester, be it remarked, was spontaneous, and not called forth by knowledge of a similar feeling elsewhere, as in the case of other works already named. Here lies much reason for congratulation regarding the present and hope for the future.

AN advertisement in the public journals has recently offered for sale the library of music belonging to Mr. Henry Leslie's choir. This, of course, means that the work of the choir is finished and its disbandment accomplished. We unfeignedly regret an event which deprives the metropolis of a body of singers once unrivalled for the rendering of unaccompanied vocal music, and, at the same time, leaves nothing behind likely to fill the vacated place. It would seem that we have definitely abandoned a form of art wherein it is so easy for English amateurs to excel. The glee went long ago, and now the part-song and madrigal have followed it (we are referring to London only), leaving the cantata, oratorio, and other works for voices and orchestra combined, in full possession of the field. It is, perhaps, vain to wail over the issue, though we are bound to regard it as disastrous, but there may be some use in pointing the moral of the Leslie choir for the benefit of surviving bodies. For some years past the choir has followed a shilly-shally policy, to all appearance not knowing its own mind long together. First Mr. Leslie retires, and his followers determine to perform the "happy despatch" over his empty seat. This was at all events heroic. Then the choir wants to come to life again, and does so under the guidance of Mr. Randegger. Next, Mr. Randegger and the choir part company, Mr. Leslie coming up once more, like a "Jack-in-the-box," and taking his old place. By this time the once unmatched singers have so far fallen off that they meet with severe criticism in place of praise, and the choir, seeing nothing left to live for, resolves to die again. We regret its fate, and, still more, the ignominious, but easily avoidable, circumstances which have made that fate a warning.

THE good work of enlisting music more and more completely on the side of religious and moral influences goes bravely on. A daily contemporary has drawn attention, within the last few days, to remarkable developments of the policy adopted, in a manner so conspicuous, by the late Dean of Gloucester, and imitated elsewhere. First, we have the noteworthy Sunday afternoon services at the Church of St. Nicholas', Cole Abbey, Queen Victoria Street. These, it should be pointed out, are now in their third winter season, and, therefore, take precedence of enterprises which have attracted wider notice, despite their more recent origin. But, apart from any such consideration, the Rector of the little city parish deserves hearty congratulation upon the steadfast manner in which, braving the criticism of the "unco' guid," he has gone on providing his people with excellent performances of sacred music, and attracting crowds to his church who would otherwise, perhaps, have gone to no church at all. In the next place, we find the Wesleys making ample musical provision in aid of their remarkable missionary effort at the West End. Regarding the prospective success of that mission we have no desire to express an opinion, but one thing is certain—the upshot will be none the less satisfactory because music takes a prominent part. It is a simple fact that we are only beginning to find out the value of music as an agency that "maketh for righteousness." In the divine art we have one of the most powerful of weapons for the regeneration of the masses, and, whenever it is taken in hand, there is no more agreeable duty than that of proclaiming the fact as an example for imitation.

MADAME OTTO GOLDSCHMIDT (Jenny Lind) is suffering from severe illness, necessitating her removal from London to the country. Absolute rest and quiet have been ordered by her medical attendant. Madame Goldschmidt has been for some time in ill-health, but it is hoped that her present severe indisposition may be only temporary. She is not allowed to see any visitors at present. At the time of our going to press we learn that her condition is slightly improved.

#### WORCESTER MUSICAL FESTIVAL.

THE 164th Meeting of the Three Choirs, traditionally so called, took place at Worcester on the 4th, 6th, 7th, 8th, and 9th ult. It was organised as usual, and, therefore, very little space need be allotted to particulars regarding patrons, stewards, committees, and so forth. Enough that there seemed to be no abatement of public sympathy with the occasion, and that somewhere about 250 gentlemen consented to be responsible for any deficit that might arise upon the working of the enterprise. A word is due, however, to the complete accord which reigned everywhere throughout the proceedings. Clericals and laymen, the authorities of the Cathedral and of the city were all as one in securing a good result, and no Festival could have gone off more agreeably.

The musical equipment of the Festival gave rise to a little friendly discussion upon its merits. Not that the orchestra of eighty performers, led by Mr. Carrodus, was in question, nor that anybody objected to the composition of the chorus, in which were nearly four score picked singers from Leeds. On these points the utmost satisfaction was felt, but the question distinctly arose as to the non-engagement of Madame Patey and Mr. Santley, whom the dissatisfied professed to regard as indispensable to the necessary excellence of means. No doubt there was much to be said in favour of their view, but, *per contra*, the committee could urge that the absence of these artists did not affect the attendance of the public in any appreciable degree, and that a considerable saving was effected by the course

taken. The principal vocalists actually engaged were Madame Albani, Miss Anna Williams, Miss Hope Glenn, Miss Eleanor Rees, Mr. Lloyd, Mr. Barton McGuckin, Mr. Brereton, and Mr. Watkin Mills. Dr. Colborne, of Hereford Cathedral, presided at the organ, and Mr. C. Lee Williams, of Gloucester Cathedral, assisted the veteran Worcester organist, Mr. Done, in his responsible task as Conductor. On the whole, with these arrangements, there was not much to complain about, and the result to a large extent justified them.

The work of the Festival began with a Special Service in the Cathedral on Sunday morning, September 4. It being the custom on this solemn occasion for the orchestra and chorus to take part, there is a strong desire on all hands to be present. The great church was, therefore, crowded in every available part long before the proceedings began, and a very imposing spectacle it presented, especially when the Mayor and Corporation, in full civic state, advanced up the nave, headed by the green and gold banner of the "faithful city." The procession of the clergy followed, to the strains of Mendelssohn's March in "Athalia," and the full morning service was then proceeded with. We are concerned here only with the music, but even that does not fairly come up for criticism. An act of worship is something quite other than an entertainment. However, we may say that Handel's Dettingen "Te Deum" received a moderately good rendering under Mr. Done's direction, the solos being taken by Mrs. Glover Eaton, Mr. Smith, Mr. Dyson, and Mr. Brereton. The anthem was Handel's "Zadok the Priest," introduced in recognition of the Queen's Jubilee, and finally the congregation sang "O worship the King," to the well known tune "Hanover." A word regarding the sermon preached by Dean Gott from the text "Thy gift to the altar." It contained nothing apologetic on behalf of the Festival—the time for that has passed—but rather made prominent, not to say ostentatious, avowal of the great mission entrusted to music in connection with religious observances and sacred buildings. The whole discourse was instinct with the spirit of liberality and common sense which happily is finding its way into what are called orthodox pulpits, and there "making for righteousness" in a very effective manner. The offertory at this service amounted to £77 14s.—a ridiculously small sum, representing an average contribution from the 3,500 people of a fraction more than fivepence per head.

Monday having been devoted to prolonged and assiduous rehearsal, the regular business of the week began, on Tuesday morning, with a performance of "Elijah," that Oratorio resuming its place at the head of the entire scheme. In 1884 it was deposed and relegated to Wednesday evening in favour of Gounod's "Redemption." No objection arose to that at the time, and certainly no cavil was heard against a return to the old plan. It should be noted, however, that the attendance scarcely came up to the usual "Elijah" mark, mayhap on account of the absence of two famous singers whose names are inseparably connected with that work. The performance does not call for detailed notice. Everybody can imagine an average rendering of "Elijah," and estimate the value of the service put in by artists like Mesdames Albani, Anna Williams, Hope Glenn, and Eleanor Rees, Messrs. Lloyd and Watkin Mills. Nor is it difficult to understand the reasons why some of the musical numbers suffered by being taken too slowly. The venerable Conductor, Mr. Done, cannot be expected to show the vigour and animation of a younger man, and allowance was fairly due on that account, though none could be extended to a slip made by the organ in "Behold, God the Lord passed by." This nearly resulted in catastrophe. The attendance at "Elijah" was 2,321 and the collection £276 11s. 2d. In 1884 the figures were 2,771 and £395 3s. 7d.

At the evening Concert in the Public Hall—an inconvenient building accommodating no more than 800 or 900 persons—"Sullivan's "Golden Legend" was the great attraction. There had, from the first, been a general run upon the tickets for this performance, all of them being taken up long before the day arrived. In consequence, hundreds of later applicants were disappointed, though they would willingly have paid double prices for a seat. The laws of matter are inexorable, and one is that two

bodies cannot be in the same place at the same time. Of course, not a place was vacant. All the fashion of Worcester and its neighbourhood filled the hall, and gave to the scene what may be styled an air of Festival distinction. The performance was conducted by Mr. C. L. Williams, with Miss Anna Williams, Miss Hope Glenn, Mr. Lloyd, and Mr. Watkin Mills as principal singers, and the Leeds people as chorus. On the whole, the rendering of Sullivan's popular Cantata proved effective. The orchestra, not taking into account the smallness of the room, was sometimes much too noisy; but having said this, no further serious objection remains to urge, so well did the Gloucester conductor marshal and control forces individually competent to an interpretation of exceptional merit. Miss Anna Williams earned good opinions by her careful and often very feeling delivery of *Elsie's* music, which, we believe, she had not previously attempted on an occasion of importance. Mr. Lloyd was faultless as the *Prince*, and it may be said for Mr. Mills that, doing what others had failed to accomplish, he made himself distinctly heard above the composer's powerful accompaniments. The Leeds chorus gave the concerted pieces magnificently. Nothing could have been better than their execution of the Evening Prayer, and "O pure in heart." So the "Golden Legend" passed off well, and scored another triumph. Everybody was delighted; everybody applauded. A short, yet too long, selection followed the Cantata. It included Mozart's Symphony in G minor; the scena "Where sets the sun" ("Story of Sayid"), ably sung by Mr. McGuckin; a part-song for the Yorkshire chorus, &c. The attendance was 811. In 1884 it was 606.

The Cathedral programme of Wednesday morning was almost more of cloying beauty than could be endured. It comprised Schubert's Mass in E flat, Mendelssohn's "Hear my prayer," and Spohr's "Last Judgment"—a veritable embarrassment of sensuous music. But the public, as was to be expected, felt its attraction, and attended in unwonted numbers, the second morning being usually a weak one on these occasions. It is hard to say which work made the deepest impression; there could, however, be no doubt that the Mass "went home" to all who heard it. With this the contrapuntal numbers—always weak where Schubert is concerned—may have had little to do, but in such movements as the *Christe Eleison*, the *Miserere Nobis*, the *Incarnatus*, and the *Benedictus*, to mention no others, the master's command of the elements of beauty in music is exercised with a wonderful effect of solemnity and pathos. Schubert dominates when it is a question of tender feeling. Every heart responds to him and is willingly subdued. Moreover, no musical knowledge is required to this end. The most ignorant listener feels in common with the most cultured, if not to the same extent. For these reasons the E flat Mass was a great success at Worcester. People who had never heard the work before were everywhere talking about it. They carried away from the Cathedral an abiding impression. Yet the performance stopped short at some degrees below perfection. Mr. Done's *tempi* were again open to objection on the score of slowness; at least one of the trombones seemed to be afflicted with vagaries, and the *ensemble* was at times unsteady. All the same, the performance deserved more praise than blame. No fault could be found with the solos as delivered by Madame Albani, Miss Hope Glenn, Mr. McGuckin, Mr. Dyson, and Mr. Brereton, while many of the concerted numbers lost in interpretation little or nothing of their legitimate effect. The sensation made by the Mass was well sustained in Mendelssohn's lovely hymn, the solo of which had all possible advantage by being entrusted to Madame Albani, who, affected perhaps by the place, sang it with more than customary depth of expression and purity of style. She was well supported by the chorus. With reference to the "Last Judgment," so often heard at these Festivals, it will suffice to record that an effective rendering, conducted by Mr. Williams, owed much of its character to the exertions of the soloists—Miss Anna Williams, Miss Hope Glenn, Mr. McGuckin, and Mr. Mills. The honours lay with the tenor, who, having the best opportunity, made the most of it. On this occasion the number present was 1,062, and the amount collected £195 11s. 2d., in both respects a marked



advance upon 1884, when the figures stood at 1,390 and £119 18s.

The improvement just noted was not sustained at the evening performance, in the Cathedral, on the same day. In 1884, "Elijah" was heard by 2,988 persons, who contributed £69 to the charity. On the occasion now under review "The Redemption" attracted an audience of 2,255, by whom £45 11s. 4d. was given. It would be risky to draw conclusions from a state of things liable to many influences, but the facts must stand on record, as must another absolute truth—that Gounod's Trilogie seemed to make more than its usual profound impression, as a generally efficient performance went on. This, however, could have surprised nobody who gave the matter a thought, because the deeply solemn music was heard amid surroundings absolutely perfect in their propriety.

The beautiful interior of Worcester Cathedral is impressive at any time, but most of all when lighted up for evening service, when its vastness appears vaster and its solemnity is deepened by the vagueness of shadow and the darkness of remote spaces. Under such conditions the music of "The Redemption" gained strength that enabled it to touch the secret springs of emotion with a firmer hand than in the garish light of day. Anyhow, it did move the congregation deeply; none the less because of a performance in which Madame Albani and Mr. Lloyd repeated a success now familiar all over the country. The other soloists were Miss Hope Glenn, Mr. Brereton, and Mr. Watkin Mills, by each of whom conscientious work was done. Mr. C. L. Williams conducted with the skill and judgment that never fail him on occasions so important.

Thursday morning brought the great event of the Festival—the production of Mr. Cowen's "Ruth"—under the composer's direction. For once a novelty at these Festivals excited a widespread and genuine interest. So much had become apparent long before, thanks to a brisk demand for tickets; but it may be that the most sanguine did not anticipate the actual strength of the congregation. The new work was heard by 2,603 persons, as against 2,004 on the corresponding morning in 1884, while the donations to the charity amounted to £219 10s. 3d. as against £170 18s. 6d. "Ruth," therefore, appeared in the light of a good investment on the part of the committee, and the fact may have an important influence on future policy. At the same time, we must bear in mind that composers with the special popularity of Mr. Cowen cannot be "turned on" at any time, nor can musician and subject be always so admirably suited to each other as in the present case. But let the future take care of itself; enough now that "Ruth" was a great success, and started on its career amid the unanimous sympathy of its first audience. THE MUSICAL TIMES for August last contained so full a description and analysis of Mr. Cowen's Oratorio that we are absolved from the duty of saying anything here of a similar nature. At the same time, we must declare, as a matter of simple justice, that the expectations raised by study of the score in advance of the performance were more than realised on hearing the music. We shall not be expected to say that "Ruth" is faultless. Indeed, if called upon to enter into details once again, we should be constrained to indicate more than one characteristic obviously open to improvement. But all blemishes apart, the Oratorio is a remarkable work—remarkable in its sympathetic expression, its vivid tone-colouring, the beauty and originality of its themes, and its strong dramatic force. The fact is clear that Mr. Cowen was, at the time of composition, entirely in accord with his subject. Only such a happy state of things can explain the genuineness, spontaneity, and unaffected expression of music which, coming from the heart of the author, goes to the heart of the auditor. By referring to the August article, the reader can obtain an accurate idea as to the parts of the work and the features in it which made the greatest "hit"; but we would specially mention the dance numbers belonging to the Harvest Feast, since they may have excited apprehension in timid minds. As a matter of fact, these were heard in the Cathedral without the slightest risk. A bare proposition to introduce dance themes into the church would excite as much consternation as a lion among ladies, but the dance movements in "Ruth" so grow out of, and so naturally belong to, a situa-

tion in which gratitude to Divine Providence is the predominant feeling that even fastidious tastes, if honest ones, are not shocked. The objectors, if any there be, should clear their minds of cant. They go to church and devoutly sing "Praise Him with the timbrel and dance." They must imply by this, if anything, that the ancient Hebrew exercise was not profane. In "Ruth" we have the ancient Hebrew exercise; neither more nor less, and it is not profane, but distinctly religious. Comment was suggested by other features in the Oratorio, but for the present we forbear. Another hearing may somewhat affect opinion, if only by strengthening impressions already made. The performance gave much satisfaction. Everybody concerned appeared to do his best, and principals, orchestra, and chorus may alike be congratulated upon a fortunate issue. The leading parts were thus distributed:—*Ruth*, Madame Albani; *Orpah*, Miss Anna Williams; *Naomi*, Miss Hope Glenn; *Boaz*, Mr. Lloyd; *An Elder*, Mr. Watkin Mills. This was, undoubtedly, a strong cast, if not the best that can be conceived. Madame Albani so faithfully suggested the character of the heroine, and sang the music with such taste and skill, that the impersonation deserves to rank among her greatest triumphs. Few who listened will forget the accomplished soprano's delivery of "Intreat me not to leave thee," and "My Father, Thou art the Guide of my youth." It came as near perfection as possible. Miss Williams gave distinction to the small part of *Orpah*, and Miss Hope Glenn was earnest and painstaking as *Naomi*. Mr. Lloyd made the most of his chances as *Boaz*, doing for the music all that his charming talent could accomplish, and Mr. Watkin Mills, with his sonorous organ, well declaimed the utterances of the *Elder*. With band and chorus quite up to the mark, and the composer in the conductor's place, it is not surprising that the ensemble left none of the beauties of the work unrevealed or even obscured. "Ruth," to sum up, was a success all round. The new Oratorio was followed by the "Hymn of Praise," as to which it will suffice to note Mr. McGuckin's effective rendering of the arduous tenor solos. The other artists were Madame Albani and Miss Eleanor Rees, who sang admirably together in "I waited for the Lord."

The Secular Concert, on Thursday evening, may be dismissed very briefly, its only serious interest arising from Cowen's "Scandinavian" Symphony and Stanford's "Revenge." These were well given, the Leeds chorus again coming off with flying colours, but, of course, neither calls for discussion here. A number of songs &c., made up the balance of the programme, which attracted 680 people. The figures in 1884 were 664.

The Festival closed on Friday morning with, as usual, a performance of "The Messiah," in which most of the leading artists took part. Handel's oratorio drew an audience numbering 2,810—a falling off from that of three years before, when the figures were 3,199. Even a greater diminution was noticeable in the donations, which dropped from £186 12s. to £125 13s. 8d. On the whole, however, the Festivals of 1884 and 1887 fairly balanced themselves in pecuniary matters as they did in things artistic, and Worcester has reason to congratulate herself upon a successful celebration.

## MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THOSE in office in connection with musical events here are now having their busiest time of the year in arranging and modelling the programmes for the forthcoming musical season, the initial performance of which may be said to take place on the 4th inst., when our premier society, the Philharmonic, gives the first of its usual twelve annual Concerts. The chorus has been rehearsing vigorously for the past month some of the principal works to be rendered near the commencement of the season. Perhaps the following prospectus of the principal items for performance during the season 1887-8 may be read with interest:—  
First Concert, 4th inst.—Beethoven's Symphony (No. 5) in C minor; Violin Concerto (No. 8) in A minor, by Spohr; Soli Violin (a) Adagio in E (Mozart), (b) Prelude in E (Bach), both with orchestra; Polonaise with Chorus from Glinka's "Life for the Czar." Vocalist, Miss Trebelli; solo violin, Madame Norman-Néruda.

Second Concert, 18th inst.—Goldmark's Symphony, "A Rustic Wedding"; a Pianoforte Concerto not yet selected, and Wagner's March and Chorus, "Hail, bright abode" (Tannhäuser). Vocalist, Miss Pauline Cramer; solo pianoforte, Josef Hofmann.

Third Concert, November 8.—Sullivan's "Golden Legend," conducted by the composer, and Stanford's "Revenge," both for the first time in Liverpool. Vocalists, Madame Nordica, Miss Emily Winant; Messrs. Edward Lloyd and Watkin Mills.

Fourth Concert, November 22.—Haydn's "Letter T" Symphony in E flat, for the first time here; a Pianoforte Concerto, and a chorus for female voices from Schumann's "Paradise and the Peri," entitled, "Wreath ye the steps." Vocalist, Madame Marian McKenzie. Solo pianoforte, Mr. Charles Hallé.

Fifth Concert, December 6.—New Symphony (No. 5) in F, by Cowen, for the first time here; Mendelssohn's setting to the 114th Psalm, and a March with chorus from Gounod's "La Reine de Saba." Vocalist, Madame Albani.

Sixth Concert, December 20.—Handel's "Messiah." Vocalists, Miss Anna Williams, Madame Patey; Messrs. Edward Lloyd and Bridson.

Seventh Concert, January 10, 1888.—Symphony in B flat, by Svendsen, for the first time here, and a Pianoforte Concerto. Vocalist, Miss Hope Glenn. Solo pianoforte, Mr. Schönberger.

Eighth Concert, January 24.—Spohr's Symphony "The Power of Sound," and a March and chorus from Beethoven's "Ruins of Athens," entitled "Crown ye the altars." Vocalist, Miss Louise Lablache.

Ninth Concert, February 7.—Mozart's Symphony (No. 7) in C; Pianoforte Concerto (No. 4) in G major, by Beethoven; Lloyd's Cantata "Hero and Leander," for the first time here. Vocalists, Mrs. Hutchinson and Mr. Bantock Pierpoint. Solo pianoforte, Miss Fanny Davies.

Tenth Concert, February 28.—Rossini's "Moses in Egypt," for the first time here. Vocalists, Misses Thudichum, Marianne Fenna, and Hilda Wilson; Messrs. Edward Lloyd, Harper Kearton, Henry Piercy, Bridson, and Santley.

Eleventh Concert, March 20.—Spohr's "Fall of Babylon," for the first time here. Vocalists, Misses Mary Davies and Eleanor Rees; Messrs. Edward Lloyd, Harper Kearton, Henry Pope, and Bridson.

Twelfth Concert, April 10.—Symphony (No. 4) in E minor, by Brahms, for the first time here. Vocalist not yet engaged. Solo pianoforte, Mr. Charles Hallé. The last-named gentleman will conduct as usual.

As mentioned in the July Liverpool letter to THE MUSICAL TIMES, Mr. Charles Hallé is giving his usual series of eight Concerts, beginning on November 1. The following Symphonies will be performed during the season:—Beethoven, the "Pastoral"; Berlioz, the "Fantastique"; Brahms, No. 2, in D major; Schubert, in C major; Dvorák, No. 2, in D minor; Haydn, No. 5, in D major; Mozart, No. 5, in D; Schumann, in D minor, the four last-named being for the first time in Liverpool. Many further novelties are to be introduced. The musical public here have suffered a disappointment owing to the non-performance of Dr. Joseph Parry's opera "Blodwen," on Bank Holiday last, as advertised. The performance of the opera has been unavoidably postponed until later in the season.

There is nothing to record with respect to the music at the Royal Jubilee Exhibition here, except that the Conductor of the permanent orchestra, Mr. A. E. Bartle, has lately introduced Pianoforte Concertos into the programmes, himself presiding at that instrument.

Mr. J. W. Turner commenced a week's engagement with his English Opera Company, on the 19th ult., at the Alexandra Theatre, in this city. The operas performed were "The Bohemian Girl" (twice), "Maritana," "Fra Diavolo," "The Lily of Killarney," and "La Sonnambula." The company is one of all-round excellence, and includes among other names those of Josephine Yorke, Constance Bellamy, Henry Walsham, Albert McGuckin, and J. W. Turner. The company has drawn to the theatre crowded audiences, and by their frequent and unstinted applause the popularity of the engagement has been proved. The Liverpool musical public will look forward with pleasurable anxiety to the next advent of Mr. Turner and his Opera Company here.

## MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

DURING the summer months there is but little musical activity in the provincial towns, and if we have had here slightly more than the usual bustle, it has not been of a kind needing much comment. At the Exhibition, bands in abundance, from all parts of the kingdom and some portions of the Continent, have enlivened promenaders. A fair average of excellence has been displayed, but we have had no model performances yet. Something further will have to be achieved before anything like perfection may be looked for. During the last month the necessity for reducing the water pressure has led to the discontinuance of the Organ Recitals; but, for about the ten weeks previous, Mr. Pyne gave two performances each day; and a good many notable English players visited us and gave welcome specimens of their powers. Of course, the strangers attacked so large an instrument under great disadvantage; there being, I believe, some difficulty or awkwardness in the arrangements for previous practice; a great pity, considering how very much difference there is among organs, and how necessary it is for an executant to search for the good effects possible upon the particular instrument at which he is seated. Altogether there has been a good deal of playing, but the result has hardly been equivalent to what might have been expected. One decidedly praiseworthy feature has been the brief engagements (two days each) offered to those local players who cared, for so short a time, and under serious disadvantages, to study Messrs. Bishop's large instrument. In the Concert-room—or, rather, in the large orchestra at the end of the nave of the Exhibition proper—short performances of choral music (part-songs, &c.), have been given by the Manchester Philharmonic Society, under the direction of Mr. G. W. Lane; and by the Vocal Society, under Dr. Watson. Unaccompanied vocal music is, however, scarcely suitable for the situation, unless with a choir of very great power.

I am rather surprised that, among the many attractions offered to visitors, choral competitions have not been included; but, if attempted, they should be confined to very large bodies of singers; all delicacies of detail would fail, unless expressed by a considerable number of vocalists. The small corps known as the Blue Hungarian Band continues to attract attention, although the similarity of style pervading the music soon wearies by its persistent eccentricity.

Of the prospects for the winter musical season but little has yet been disclosed. Mr. Hallé's thirtieth season will begin in the last week of this month, and will be conducted on the old lines; except that Herr Beyschlag will take the position of the late Mr. E. Hecht as Mr. Hallé's chorus-master. I hope we shall have a fuller recognition of English music than heretofore. Certainly Mr. Cowen's "Ruth" could not be withheld; and we should like to hear his Welsh Symphony under adequate conditions. Mr. De Jong will start his Concerts on the Saturday following the close of the Exhibition—November 12.

No prospectus of the Concert Hall plans has yet been given out, except that Mr. Hallé will give, on the 3rd inst., his first Recital for the season. The suburban choral societies are having their annual meetings and beginning to inquire about suitable works; probably they will produce more novelties than will be heard in our larger halls.

## MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE long musical drought is evidently breaking up here, and in anticipation of the welcome storm which will burst upon us in the course of the next few weeks, we have already had a few light but acceptable showers in the shape of operatic performances, both serious and comic, by way of overture. The Carl Rosa Company, who started their autumn season a week earlier than usual, have not brought any absolute novelty with them this time, but the opera of "Masaniello," which was played on the 21st ult., for the first time here in a complete form, is evidently better than a good many novelties in the opinion of local opera-goers, to whom the overture and principal melodies have

long been familiar as household words. The other works performed have been "Carmen," "Trovatore," "Maritana," "Lucia di Lammermoor," and "The Bohemian Girl." In addition to such established favourites as Madame Marie Roze, Madame Georgina Burns, Miss Marian Burton, Mr. Leslie Crotty, Mr. Valentine Smith, Mr. John Child, Mr. Max Eugene, and Mr. F. H. Celli, the company included this time some new-comers of more than ordinary pretensions, among whom should be named Miss Fanny Moody, who played *Elvira* in Auber's work, and Mr. Francesco Runcio, a *tenore robusto*, who was quite at home in the part of the revolutionary fisherman. Madame Roze as *Carmen* and *Leonora*, and Madame Burns as *Lucia*, *Arlene*, and *Maritana*, fairly divided between them the principal honours in different styles, and showed that they had lost nothing in charm or vocal skill since their previous visit here. The only production calling for mention in the domain of comic opera has been the "Pepita," of Charles Lecocq, which was given here for the first time on the 12th ult., by the company of Messrs. Van Biene and Lingard.

Coming events, however, promise musical matter of more importance. The last campaign of the Festival Choral Society was an unsuccessful one, resulting, according to the Society's report, in "a very heavy pecuniary loss," and their new scheme has evidently been devised with a view to prevent a repetition of this unfortunate experience. It is not in mortals, of course, to command success, but the Festival Choral Society's Committee are doing better by deserving it, their programme being under every aspect the most attractive and interesting which they have put forward for many seasons. In the first place, we are promised an entirely new work by the composer of the "Holy City," and there can be no doubt, from an examination of the vocal and pianoforte score, that Mr. A. R. Gaul's new Cantata "Joan of Arc" is calculated to sustain, if not to advance, the composer's already high reputation. On the same evening (the 13th inst.) which witnesses the production of this important novelty, the first part of Dr. Villiers Stanford's Oratorio "The Three Holy Children," entitled "By the waters of Babylon," will be performed. For the second Concert, which takes place on November 10, Berlioz's dramatic legend "Faust" has been selected. Dvorák's thrilling Cantata "The Spectre's Bride," followed by Dr. Stanford's Cantata "The Revenge," will be given on February 9, and for the fourth and last Concert, on March 15, a miscellaneous programme is promised, in which Mendelssohn's "Hear my Prayer" will find a place. At Christmas the customary performance of "The Messiah" will be given. For the subscription series the committee have engaged the services of Madame Lilian Nordica, Miss Anna Williams, Madame Minnie Hauk, Madame Henschel, Madame Trebelli, Mr. John Bridson, Mr. Watkin Mills, Mr. Edward Lloyd, Mr. Orlando Harley, Mr. Iver McKay, Mr. Henry Piercy, Mr. Robert Grice, Mr. D. Price, and Mr. Henry Pope. The band and chorus will consist as usual of 400 performers, under the skilled conductorship of Mr. Stockley.

Mr. Stockley's fifteenth series of orchestral Concerts will comprise as before four performances, for which the following dates have been fixed—viz., October 27, January 26, February 26, and April 19. Full particulars of the selections are not yet forthcoming, but it is intimated that Dr. Villiers Stanford's new "Irish" Symphony and Mr. Cowen's new Symphony, both conducted by their respective composers, will find places in the scheme. The band will consist, as on former seasons, of eighty performers, under the conductorship of Mr. Stockley, with Miss Fanny Davies as solo pianist and Mr. Carodus as solo violinist. The vocal selections will be contributed by Madame Georgina Burns, Madame Helen Trust, Mdlle. Antoinette Trebelli, Miss Eleanor Rees, Mr. Edward Lloyd, Mr. Orlando Harley, Mr. Henry Pope, and Mr. Leslie Crotty.

The abandonment of the Saturday Evening Concerts, which was lately resolved upon as a consequence of the unsatisfactory commercial results of the undertaking, has left a void in the round of our musical opportunities which several enterprising caterers are aspiring to fill. It is understood that the Midland Musical Society will occupy several Saturday evenings in the course of the season, with Concerts specially designed for the benefit of the artisan

classes, in which oratorio will divide attention with miscellaneous selections. Five evenings have been secured by Mr. Alfred Gilmer, the popular local bandmaster and cornet soloist, for a series of cheap orchestral Concerts at which the instrumental selections will be intermingled with vocal performances. The organ will be in the hands of Mr. George Halley.

It is full early yet to discuss the arrangements for the Birmingham Musical Festival of 1888, but it may be useful to state here that, in addition to the works already mentioned which have been commissioned for this meeting, the scheme will comprise Beethoven's colossal Mass in D, Bach's Magnificat, Weber's setting of a Hymn by Rochlitz, which is at present new to this country, Berlioz's Requiem, and last, but not least, Handel's Oratorio "Saul," which has been heard here only in a fragmentary form. In connection with the Festival, it may not be out of place to refer here to the late Mr. Thomas Spencer, an amateur of considerable attainments, who has for several Festivals rendered considerable service to the Committee, and whose untimely death, on the 9th ult., at the age of forty-five, is deeply deplored in local musical circles.

### MUSIC IN LEEDS, &c.

(FROM OUR OWN CORRESPONDENT.)

THE time is fast approaching for the commencement of the musical season. Already one or two of the societies in Yorkshire have announced their dates, and the ensuing month will find all of them at work, either in the form of rehearsal or of actual performance. The season promises to equal any of its predecessors. Music lovers in Leeds and Bradford especially have reason to regard the coming season with lively interest.

It is a matter of extreme satisfaction to be able to record the gratifying response which has been extended towards Mr. Rawlinson Ford's scheme of chamber Concerts for another season. At the ballot for seats, which took place the other day, the number of subscribers for the series was found to be nearly double that of last year. Mr. Ford intends to give ten Concerts, which are to begin on the 19th inst. and to conclude on the 21st of March. This extension of the scheme will not be allowed to impair the merit of the Concerts, at all of which the best artistic talent will be brought to bear. The Philharmonic Society, which Mr. Alfred Broughton continues to conduct, is to give three Concerts. The first of the series will take place on November 9, when Mr. Prout's Cantata "Hereward" will be produced, with Miss Marriot, Miss Clara Leighton, Mr. Edward Lloyd, and Mr. Wm. Riley as principals. "St. John the Baptist" will be given in February, and arrangements are in progress. Madame Albani, Madame Patey, Mr. Seymour Jackson, and Mr. Watkin Mills have been retained for "The Messiah" performance in December, which is announced as "an extra." Special pains have been taken with the band and chorus, which will number 400 performers. Herr Schiever will take part at each Concert as leader of the band, and Mr. S. Liddle is to preside at the organ. Mr. Haddock and Herr Christensen may be expected to be active again in the element of chamber music. Herr Christensen's scheme for the establishment of a Conservatoire in Leeds gains ground, and begins the season with a flourish, if the list of professors whose services have been requisitioned as teachers is of any account. The popular Saturday Concerts at the Coliseum, which by reason of their cheapness and the versatility of the talent engaged met with great success last season, will be resumed by Mr. Lane. Other societies, such as the Choral Society and the Temperance Choral Society, are also at work.

Bradford is once more to be favoured with the enterprise of Mr. W. B. Sewell, whose striking performances of last winter commanded so much attention. The Concerts which he gave left him with a deficit, several masterpieces, including Berlioz's "Messe des Morts," having been produced at popular prices, which failed to meet the enormous expenses of their production. Mr. Sewell's aim is to establish a local orchestra of which the town, and indeed the West Riding generally, is very much in need, and with moderate encouragement there is every reason to believe



he would succeed. During the summer, a portion of his orchestra has had a permanent engagement at the Yorkshire Exhibition, where its performances have invariably proved attractive. As far as regards the coming winter, Mr. Sewell's venture has not met with the public support it deserves, but he proposes to give seven Concerts, if the public show any desire to support him. The orchestral music of the greatest masters will be presented, and it is intended to augment the size of the orchestra to seventy performers. Two extra nights are spoken of for the production of works by Berlioz, possibly the "Requiem" and the "Te Deum." The prospectus also mentions Dr. Stanford's Irish Symphony, and Choral Ballad "The Revenge" among other works.

The Subscription Concerts Committee, thanks to the prosperity which has ever attended their operations, have issued an attractive prospectus for their twenty-third season. The ordinary series comprises six Concerts, but there is to be an extra performance free to subscribers. The opening Concert, in October, will be devoted to "The Golden Legend," for which Madame Albani—who was so conspicuously associated with the original production at the Leeds Festival, and with its performance in Berlin—Mr. Edward Lloyd, Miss Winant, and Mr. Watkin Mills have been retained. Orchestral Concerts will be given by Mr. Hallé's band in November, January, and March, the arrangements for which are in progress. Professor Joachim will pay his annual visit in March, and Madame Nordica and Madame Trebelli will be engaged for one or other of the Orchestral Concerts. There is to be but one Chamber Concert, namely, in December, for which Schubert's Octet is promised. In addition to the opening Concert in October, a choral Concert is announced for February, at which will be given Verdi's "Requiem." Madame de Fonblanque, who took part in a former production of the work eight years ago, will again be heard in the contralto music, and the other artists engaged for the occasion are Miss Annie Marriott, Mr. Edward Lloyd, and Mr. Gilbert Campbell. The one Ballad Concert of the series is to be given at the end of January. Mr. and Mrs. Henschel, Miss Hope Glenn, and Mr. Edward Lloyd may be expected to make the event an attractive one. Among other items mentioned as likely to be heard during the season are Cowen's recent Symphony, a chorus from "Belshazzar," and a piece by Becker. The time is, however, early enough for detail, many of which are yet in process of consideration.

The Bradford Festival Choral Society, under their new Conductor, Dr. Bridge, of Chester, is to assist the Subscription Concerts Committee at their two choral Concerts, and, in addition, have a series of their own to get through. The first Concert of the Society is to be given in November. The programme is somewhat novel—madrigals and glees of English writers, from the earliest to the present period, including Morley, Weelkes, Benet, Pearsall, and Bishop. The setting of Lord Tennyson's ballad "The charge of the Light Brigade," by the late Conductor of the Society, Mr. Hecht, will also be produced. "The Messiah" will be given in December, and a Concert will also be given during the Spring.

Mr. Edward Misdale and Mr. S. Midgley are both engaged in the promotion of Chamber Concerts. Mr. Misdale has engaged the services of Mr. John Dunn, the popular violinist, and Mr. Midgley is reported to have in hand the establishment of a Ladies' Choral Society.

Josef Hofmann, the youthful prodigy upon whom a good deal of praise was bestowed in respect of his achievements in London, paid a visit to Halifax on the 19th ult., under the auspices of Mr. J. H. Sykes. The boy gave a really wonderful exhibition of his powers, chiefly of course in the direction of nimbleness of finger, in pieces like Mendelssohn's "Spinnerlied," the Chopin-Liszt "Chant Polonaise," and two of Chopin's pieces. On the other hand, three little pieces of his own composition—a Souvenir, a Mazurka, and a Polonaise—testified to qualities of head as well as of hand. Miss Annie Chester took part as vocalist with fair success. Master Hofmann had a fairly large audience and a very enthusiastic one.

The first of a very important series of Subscription Concerts, arranged by Mr. John Watkinson, was held at

Huddersfield on the 20th ult. The series will comprise fourteen, at every one of which will be found music and musicians of the highest class. In addition there is to be a musical festival in honour of the Queen's Jubilee, for the benefit of the local charities. At the latter, which will take place on November 2, "The Golden Legend" will be produced, with Madame Albani, Madame Patey, Mr. Edward Lloyd, and Mr. Watkin Mills as principals. Dr. C. V. Stanford's work "The Revenge" is also announced for performance along with Sir Arthur Sullivan's work at the morning performance, and in the evening will be given an orchestral Concert, with Madame Albani as vocalist. Mr. Charles Hallé's orchestra is to supply the orchestral music, and the chorus will comprise members of the Huddersfield Choral Society. The arrangements for the series of Subscription Concerts are complete, and variety will be introduced as much as possible in the character of the music to be provided. At the opening Concert, on the 20th ult., which was a Chamber Concert, the executants included the Skinner Quartet—namely, Miss Emily Skinner (first violin), Miss Lucy Stone (second violin), Miss Cecilia Gates (viola), and Miss Florence Hemmings (violinello). Master Josef Hofmann also appeared as solo pianist, and in piano duets with his father, Professor Casimis Hofmann. Miss Adelaide Mullen and Mr. Henry Beaumont were the vocalists. In Mendelssohn's E minor Quartet, Miss Skinner's combination demonstrated the possession of great delicacy and refinement, and the ensemble playing was almost perfect. The finished performance of the leader of the combination was especially to be commended. Master Hofmann's performances created quite a *fièvre*. Miss Mullen and Mr. Beaumont both contributed much to the success of an excellent Concert.

An event of unusual interest will be the production, at Huddersfield, of a new work by Mr. E. Prout, called "The Red Cross Knight." The work has been specially written for the Huddersfield Choral Society, which last season, it may be remembered, gave Mr. Prout's "Hereward," which has already attained much popularity. The new work is in active rehearsal under Mr. Prout's supervision, and will be produced at the first of the Choral Society's Concerts. Musicians who have had an opportunity of judging speak very highly of the music, and the production is awaited with much interest.

The Huddersfield Glee and Madrigal Society are arranging a series of Concerts for the season.

## MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

DURING the summer months there have been no concerts of importance given in Clifton or Bristol, and it is therefore our office this month rather to cast a look forward towards the possibilities of the coming season, than to chronicle past events. At the same time we must not forget that we were invited to listen to some very pleasant music out of doors, performed by an excellent band which was got up by public subscription, and which, we are glad to be able to add, proved, financially as well as musically, a decided success. Very admirable programmes were frequently presented and were attentively listened to by the vast numbers of our citizens who congregated around the stand on summer evenings, whether on our beautiful downs or in other parts of Clifton or Bristol. The places and hours of performance were so arranged as to bring the music within reach of all, and the particulars were fully announced beforehand, so that it was quite the exception when a large audience was not present. The music chosen was nearly all of the "popular" type, but was, as a rule, good of its kind; and it certainly gave genuine pleasure to the auditors. The members of the band numbered over forty, and were under the able conductorship of Mr. Frederick Watts, well known in our city both as violinist and conductor. We shall look forward to a renewal of these pleasant gatherings next year.

For the present month, the Bristol Musical Festival Society announce two grand Concerts on the 21st and 22nd inst. The selected works are Dvorák's Cantata "The Spectre's Bride," which is certainly calculated to show the calibre of any choir; Dr. Villiers Stanford's



Isaiah i. 18—20.

ANTHEM FOR TENOR SOLO AND CHORUS.

Composed by ROWLAND BRIANT.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

**SCPRANO.** *Moderato.* *mf* Come now, . . and let us rea - son to -

**ALTO.** *mf* Come now, . . and let us rea - son to -

**TENOR.** *mf* Come now, . . and let us rea - son to -

**BASS.** *mf* Come now, . . and let us rea - son to -

**ORGAN.** *Moderato.* *mf*  $\bullet = 84$  *Ped.*

geth - er, come, let us rea - son, rea - son to - geth - er, *cres.*

geth - er, come, let us rea - son, rea - son to - geth - er, *cres.*

geth - er, come, let us rea - son, rea - son to - geth - er, *cres.*

geth - er, come, let us rea - son, rea - son to - geth - er, *cres.*

*rit.*  $\text{♩} = 60$  *p* saith the Lord. *Man.*

*rit.* *p* saith the Lord. *Man.*

*rit.* *p* saith the Lord. *Man.*

*rit.* *p* saith the Lord. *Man.*

*rit.* *p* saith the Lord. *Man.*

*dim.* *rit.* *p*  $\text{♩} = 60$  *Man.*

First system of the musical score. It consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics for the vocal parts are: "sins . . be as scar - let, they shall be as white as snow; though they be". The piano accompaniment features a melody in the right hand and a harmonic accompaniment in the left hand.

Second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics for the vocal parts are: "red . . like crim - son, though they be red . . like crim - son,". The piano accompaniment continues with its melody and accompaniment.

Third system of the musical score. It continues the vocal and piano parts. The lyrics for the vocal parts are: "they shall be . . as wool. Though your sins . . be as scar - let, they shall". The piano accompaniment continues. At the end of the system, there is a "Ped." (Pedal) marking and the number "( 2 )" indicating a second ending or a continuation.

be as white as snow; . . though they be red . . like crim - son, though they be

red . . like crim - son, . . they shall be as wool.

TENOR SOLO. *Più moto.*  
If ye be will - ing, be will - ing and o - be - dient,

*cres.*  
if ye be will - ing, be will - ing and o - be - dient,  
*cres.*

ye . . shall eat . . the good . . of the land.

*cres.*  
If ye be will - ing, be will - ing and o - be - dient,

*rit.* *a tempo.*  
ye . . shall eat . . the good of the land.

**FULL. energico.**  
But if ye re - fuse, re - fuse and re - bel, if ye re -  
**energico.**  
But if ye re - fuse, re - fuse and re - bel, if ye re -  
**FULL. energico.**  
But if ye re - fuse, re - fuse and re - bel, if ye re -  
**energico.**  
But if ye re - fuse, re - fuse and re - bel, if ye re -



fuse, re - fuse and re - bel, ye . . shall be . . de -  
 fuse, re - fuse and re - bel, ye . . shall be . . de -  
 fuse, re - fuse and re - bel, ye . . shall be . . de -  
 fuse, re - fuse and re - bel, ye . . shall be . . de -

your - ed with . . the . . . sword:  
 your - ed with . . the . . . sword:  
 your - ed with . . the . . . sword:  
 your - ed with . . the . . . sword:

rit. cres. al *Tempo lmo.*  
 for the mouth of the Lord . . . hath spo-ken it.  
 rit. cres. al *Tempo lmo.*  
 for the mouth of the Lord . . . hath spo-ken it.  
 rit. cres. al *Tempo lmo.*  
 for the mouth of the Lord . . . hath spo-ken it.  
 rit. cres. al *Tempo lmo.*  
 for the mouth of the Lord . . . hath spo-ken it.

Tho' your sins . . be as

Man. Ped.

scar - let, they shall be as white as snow; tho' they be red . . like

crim-son, tho' they be red . . like crim-son, . . they shall be as wool.

rit. a tempo.

## 王

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COMPOSED EXPRESSLY FOR THE WORCESTER MUSICAL FESTIVAL, 1887.

# RUTH

## A DRAMATIC ORATORIO

THE WORDS SELECTED FROM HOLY SCRIPTURE

BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

FREDERIC H. COWEN.

						s.	d.
Vocal Score, Octavo, paper cover	....	....	....	....	....	4	0
" " paper boards	....	....	....	....	....	4	6
" " cloth gilt	....	....	....	....	....	6	0
Vocal Parts	....	....	....	....	....	6	0
String Parts	....	....	....	....	....	23	0
Wind Parts	....	....	....	....	....	49	0
Full Score	....	....	(in the Press)	....	....		

## THE DAILY TELEGRAPH.

There are choruses in "Ruth" which surprise the candid and intelligent observer, to whom the natural bent of the composer's genius is no secret. Here, indeed, we have the handler of the goldsmith's delicate tools wielding the hammer of Thor and bringing it down to some purpose, revealing strength, energy, and decision for the exact measure of which few could have been prepared. . . . There now remains only to congratulate the composer upon a successful achievement, and upon the favour with which the work was obviously received by a profoundly attentive audience.

## THE MORNING POST.

There is beautiful music enough in "Ruth" to make the reputation of the composer had it not already been made.

## THE DAILY NEWS.

No better subject for his first essay could have been afforded than that which he has chosen. The pretty pastoral idyl of "Ruth" was exactly what was needed for the exercise of his graceful fancy, his vein of refined and winning melody, and his skill in delicate picturesque orchestration.

## THE DAILY CHRONICLE.

Mr. Frederic Cowen's Oratorio "Ruth" is in every way creditable to British musical art. It is a worthy addition to the list of works with which we may "speak with the enemies in the gate" and "not be ashamed."

## THE GLOBE.

There could be no doubt of the success which Mr. Cowen has in this instance achieved. . . . It is a work which will worthily sustain the great reputation honourably won by its composer.

## THE SUNDAY TIMES.

As regards originality, loftiness of aim and achievement, and freedom and force of expression, it is head and shoulders above any choral work that has previously issued from the same pen.

LONDON &amp; NEW YORK: NOVELLO, EWER AND CO.

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setting of "The Revenge," which, with its distinct and taking melodies, will be sure to be popular, and will moreover give to the tenors and basses "that which they love"—namely, several opportunities of showing the power and quality of their voices, undimmed by the tones of treble or alto. Sir Arthur Sullivan's Cantata, "The Golden Legend," is to be given as well as "The Revenge" at the second Concert, and if the Festival choir should come out from such an ordeal unscathed, it will certainly be a grand triumph, and will entitle this body of vocalists to a place second to none among provincial choirs. To attain such a result, however, it will be necessary that they look well to their weapons during the interval that remains before the Concerts. Mr. D. W. Rootham, the excellent chorus-master, is making every effort to achieve "un grand succès," and if hearty and patient effort can compass it, we need not doubt of its being accomplished. The principal vocalists will be Madame Albani, Miss Annie Marriott, Miss Emily Winant, Mr. Edward Lloyd, and Mr. Santley. Mr. George Riseley will be the organist. The one fault we have to find with the conduct of these Festival Concerts is that outsiders are asked to perform work which could fairly be done by musicians in our midst, and that these latter are relegated to positions of little credit or importance, and are expected "there-with to be content." It is as if we possessed no organist capable of doing more than filling in with a few chords now and then, and not more than, perhaps, one violinist and one cellist worthy of a place in the orchestra. But this leads us on to the next point in the plans for the season, which is a very sad one—namely, that we can no longer speak of "our orchestra."

It appears that the guarantors' fund is so nearly exhausted as to compel the Committee of the Monday Popular Concerts Society to the mournful decision of giving no Concerts during the winter. Comment is hardly needed, and the fact will best speak for itself as to the love for the highest types of music thus manifested by the body of our citizens. They will evidently "have none of it," and perhaps it is only to the few real lovers of true art amongst us to whom this announcement will come as a great blow, detracting materially from the anticipated pleasures of the season. Still we entertain a faint hope that the Concerts will be missed even by the careless "many," if only as places of resort in which to stare at their neighbours, and that possibly some effort may be made to revive them, perhaps after Christmas.

We are glad to be able to state that Mrs. Viner Pomeroy's Classical Chamber Concerts are to be continued, and we trust that they will receive adequate support. It is intended to give four Concerts during the winter, and the following works are among those selected for performance:—Spohr's Quintet for piano and strings; G. A. Macfarren's Quintet for piano, violin, viola, violoncello, and contra-bass; Brahms's Quintet (Op. 26) for piano and strings; Schubert's Trio in B flat; Scharwenka's Sonata for piano and violoncello; Beethoven's Sonata in G major, for piano and violin. The executants will be the same as usual, with Mr. Henry Holmes as first violin.

The Bristol Musical Association begin their work for the season by giving their first Concert on the 1st inst., particulars of which will appear in our letter next month.

At Exeter, the musical fixtures, so far as is at present decided, will be as follows:—The Oratorio Society will give Gaul's "Holy City" at their Christmas Concert; the Western Counties Musical Association will give, at its annual Festival Concerts, Dr. Edwards's work "The Ascension," Mendelssohn's "Athalie," and Dr. Stanford's setting of "The Revenge." The same Society had announced an amateur performance of Flotow's "Martha," at the New Theatre in December, but this plan has been effectually disposed of by the sad calamity which has befallen the city in the burning of the theatre and the terrible loss of life occasioned thereby.

The Madrigal Society has suspended operations for the present year, owing to lack of voices. It is to be hoped that the suspension may be only temporary, the Society having done good work in its particular department for many years past.

The Organ Recitals at the Victoria Hall are announced to begin on the 1st inst.

At Salisbury the arrangements for the season are not yet complete, but we are informed that the Sarum Choral Society intend to rehearse Gade's "Zion," with a view to performing it at their next Concert.

## MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE prospectus of our coming musical season promises as yet nothing of extraordinary value. Whether we have grown less ambitious in our aims to provide grand concerts for the people, and to hold ourselves equal in musical culture with other cities; whether it emanates from a decrease of enthusiasm amongst the people themselves; whether it is a reaction from having had too many good things last season; or whether, from a financial point of view, those who were formerly bold are now shy, so much is certain, that the Choral Union Concerts, from eleven to twelve in number, as conducted hitherto for a good many years, have fallen to the ground. They might have died there, and thus have become a thing of the past, but for the speculative enterprise of the local *entrepreneurs*, Messrs. Paterson and Sons, who picked them up, and now try to revive at least four of the Orchestral Concerts, to be given during the months of December and January under Mr. Manns's conductorship; whilst the Choral Concerts of the old Choral Union, under a new management, are to consist of four performances—viz., Handel's "Messiah" and "Israel in Egypt," Mendelssohn's "Elijah," "Hymn of Praise," and "Walpurgisnacht."

Following the respective dates, there are these further Concerts on the *tapis*. Late in October, the remarkable child-pianist and composer, Josef Hofmann, for a Pianoforte Recital; towards the end of November, Madame Adelina Patti will make her first appearance (somewhat late in the day), supported by Signor Foli, Herr Ganz, and Mdlle. Ganz; a few days after, the charming American artist, Miss Adelaide Detton, will give her dramatic and musical entertainment; followed in December by Herr Stavenhagen's re-appearance in a Pianoforte Recital. For January and February, Madame Trebelli for a Ballad Concert and Señor Sarasate for a Violin Recital are announced, all under the management of Messrs. Paterson and Sons, whose concert department is under the charge of Mr. J. C. Dibdin. We shall also have the customary Reed Concerts, Dr. Charles Hallé's Pianoforte Recital, the latter promised for November; and, during the same month, the Carl Rosa Opera Company.

## MUSIC IN GLASGOW AND WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

THE musical season in Glasgow can hardly be said to begin earlier than October, but if I have therefore no reports of Concerts to furnish as yet, I have at least some information to give regarding intended performances, and, what may have a special interest for many of the readers of THE MUSICAL TIMES, I am able to give details of some of the music proposed to be studied by the numerous societies in this district.

The Glasgow Choral Union have fixed on "Elijah," "The Messiah," and "Faust." The season will be a rather shorter one than of late years, but if the choral portion of it is, through force of circumstances, smaller and less immediately interesting than generally hitherto, there is no cause to apprehend a lack of interest in the scheme as a whole. The subscriptions to the guarantee fund, indeed, were liberal and ready, a good proof that the Committee of Management possess the entire confidence of the public. Mr. Manns is re-engaged as Conductor, and Mr. Joseph Bradley of Manchester has been appointed to the vacant post of chorus-trainer. Details of the instrumental Concerts will duly appear.

The West of Scotland Choral Society, conducted by Mr. H. A. Lambeth, intend giving a performance of "Elijah" during the season. The membership is between one and two hundred. Very curiously, Mr. Joseph Barnby's beautiful Oratorio "Rebekah," rather neglected as it has been in this quarter, is to be placed under study by three different societies: Bridgeton Choral Union, with a member

ship of 250 voices, and under the care of Mr. George Taggart; John Street United Presbyterian Church Choir, and Dennistoun United Presbyterian Church Choir.

The South Side Choral Society, true to its almost unvarying taste, has decided on Handel's "Esther." The Musical Association of Langside Free Church (Mr. McKay, Conductor) is to take up (in addition, no doubt, to its study of sacred music) Parker's Cantata "Silvia." The Glasgow Temperance Choral Society, which is flourishing under the direction of Mr. W. H. Murray, will this season essay Gaul's new historical Cantata "Joan of Arc." The Glasgow Academy Choir have had a Cantata (treble voices) written for them by Mr. Allan Macbeth, entitled "Silver Bells," words by E. Oxenford. In addition to the practice of this Mr. MacLaren's accomplished young choristers will make a special study of part music, chiefly, this year, the older form of glees, such as "Come, bounteous May," for alto, tenor, and bass, the latter two voices being supplied by former pupils of the Academy. The Hamilton Choral Union are to study Handel's "Messiah," and Bridge of Weir Society Dr. Stainer's "Daughter of Jairus."

A Choral Union has been formed at Lanark, and Handel's "Messiah" is to be the first subject of study.

The season usually opens in our city with the Saturday Evening City Hall Concerts, under the auspices of the Abstinens' Union. The first and second of the series took place on the 17th and 24th ult., the programmes being of the ballad character, which seems to be as far as it is possible to take these entertainments in an educative musical direction. For the last two or three years the Concerts have been repeated in another and newer part of the city, but these duplicatory performances have not been financially successful, and the series will be confined, meantime, to the City Hall, their original habitat. On the whole, I am glad to say, ballad Concerts cannot be said to be acceptable in Glasgow except among the less musically educated. The Glasgow Select Choir, which usually makes an early appearance in the season, is to give a Concert on November 1.

We are to have a visit from Mr. Charles Hallé shortly for his annual Pianoforte Recital. When in Glasgow, Mr. Hallé is to be the guest of the Society of Musicians. Remarkable to relate, Madame Adelina Patti has only been once in Glasgow, and that so very long ago that the circumstance, if indeed there is no mistake in the matter, is completely forgotten. Our citizens are, however, to have the privilege of hearing this celebrated singer in November next, when she will be supported by Madame Antoinette Sterling, Miss Carpenter, violinist, and other eminent vocalists and instrumentalists. There is also to be a Pianoforte Recital by Mr. Alfred Hollins, on November 25. This clever young pianist, I may mention, performed privately before the members of the Society of Musicians in August, at one of their usual meetings. The Society, by the way, interests itself much in budding musicians, and had the opportunity of hearing a most promising young violinist at their meeting of the 13th ult.—Master Gerald Wallen, Medalist of the Royal Academy of Music.

Organ Recitals were given by Dr. A. L. Peace on Monday evenings in August and September, in the Cathedral, and were fairly well attended.

The Barbour scheme, for the promotion of popular musical education in Paisley, has again been launched, and this year with certain modifications, which are likely to lead to its being still more taken advantage of than even hitherto. A Scholarship is offered, and other encouragements of a like character are given to musical study. Church choir competition is invited, as well as competition in violin and violoncello playing; prizes are offered also for original composition. The scheme has now been five years in operation, with great and increasing success.

#### MUSIC IN SOUTH WALES.

(FROM OUR OWN CORRESPONDENT.)

SEVERAL Eisteddfod meetings have been held in the Rhondda Valley districts, but very few of the musical events generally seem to have risen to first-rate importance. The absorbing effect of London proceedings has not altogether passed away.

The preliminary programme of the National Eisteddfod

at Wrexham next year will include twenty-nine competitions of a musical character. The test pieces in the chief choral competition are (1) "Cum Sancto Spiritu" (Mozart's "Twelfth Mass"), (2) "Shepherds' Chorus" ("Rosamunde"), and (3) "That God so loved the world" (J. S. Bach). The first prize is £100 and a badge, and the second £20. Choirs to consist of between 120 and 150 voices. In the second choral competition (test piece in Welsh), a first prize of £50 and a second of £10 are offered. The "Greek War Song" (Dr. J. C. Bridge) and "The long day closes" (Sir Arthur Sullivan) will be the test pieces in the third choral competition. 1st prize, £30; second, £5. There will be three Penillion singing competitions, a brass band contest, and various instrumental events. Some prizes are also offered for compositions, such as solos, glees, and anthems.

On the 19th ult. a well attended Eisteddfod was held at a large marquee at Pentre, Rhondda Valley, Mr. E. Davies in the chair. A prize of £50 was offered for the best rendering of "Blessed be the Lord God of Israel." Five choirs competed, and Blaenewm was successful. The Rhondda Glee Society (Mr. John Broad) was awarded the prize of £12 for the best rendering of "The Martyr of the Arena." Brass band competition, "The heavens are telling," for a prize of £5. Four bands competed, and that from Sguborwen was victorious. I have on several occasions heard this chorus rendered by local bands in Eisteddfod competitions, but as a test piece it may be questioned whether it is sufficiently exhaustive. In the competition between brass bands, the subject being on this occasion "O great is the depth," the Ferndale Band took the prize.

The mining village of Penygraig, near Pontypridd, was the scene of an Eisteddfod on the 12th ult. The meeting was held in aid of the Seren Rhondda Benefit Society, and the result financially was, I understand, satisfactory. The musical adjudicator was Mr. D. Jenkins, M.B. The Ynysid Glee Party (Mr. Gwilym Thomas, Conductor) took the Glee Prize.

A Festival of the Glamorganshire English division of Llandaff Diocesan Church Choral Association was held, on the 1st ult., at St. Augustine's Church, Penarth. Inclement weather prevented the attendance from being as large as was anticipated. To hold the Festival at Penarth—arising from its suburb of Cardiff—is a new departure. It generally takes place at Llandaff; but St. Augustine's has such excellent acoustic properties that it was thought a variation in the annual programme might be made as indicated. The choir included 400 voices. The Conductor was Mr. R. Seaton, the Choirmaster to the Association.

In the meantime the Merthyr Orpheus Society (Mr. W. H. Powell, A.C., Conductor) gave a miscellaneous Concert, on the 22nd ult., at the Temperance Hall, in aid of the Funeral Fund of the Merthyr District of Ivorites. The attendance was fairly large, Dr. James, in the absence of Mr. David Williams, Henstaff Court, presiding.

The Cardiff United Choir, a new organisation, of which the leadership is taken by Mr. J. Williams, performed the Oratorio "Judas Maccabæus" at the Moor Street Congregational Church, Cardiff, on the 21st ult. This somewhat ambitious effort was attended with a great deal of incidental success, and the attendance of the public was very large. The soloists were: Miss Lucy Clarke, Miss S. C. Morris, Eos Morlais, and Mr. R. C. Jenkins. The choir numbered about 150 voices. The orchestral accompaniment was not faultless, but that is not altogether a new feature. Pianist, Mr. E. Bull; Organist, Miss L. Hooper.

#### MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, September 6.

THE newspapers are full of announcements for the coming musical season in the chief cities of the United States, and managers are everywhere preparing for a peculiarly lively campaign. Unless all appearances are deceiving, the season will surpass in activity and variety all its predecessors. In New York the German Opera overshadows the other institutions; in Boston anticipation is on the *qui vive* concerning the symphony series under Mr.

Gericke; in Cincinnati the Festival Association is busy with arrangements for the regular biennial Music Festival, which will take place in May, 1888; in Baltimore the Concerts of Mr. Meimendahl, which have materially advanced the culture of that city during the last two seasons, are exciting the attention of amateurs, while the German population is getting ready for one of those monstrous gatherings of male singing societies, at which, as a rule, the musical achievements are in inverse ratio to the quantity of beer drunk; Chicago, pushing, energetic, omnivorous as ever, is dividing its attention between its magnificent new music hall, its newly founded library (which has £400,000 at its disposal for the purchase of books), and plans for the next meeting of the Music Teachers' National Association. From this brief summary of what is doing in a few of the larger cities of the country, my English readers may be able to conclude that the old disparity between the intellectual and the commercial and industrial activities of the people of the States is rapidly disappearing.

It would be impossible to convey an idea of the significance and scope of the promises of the musical season in this country in all their bearings, and I must content myself with a hurried outline of such plans as lie before me. To begin with New York as the Metropolis of the country, a few words are due first to the operatic outlook. For the German institution, under the management of the owners of the Metropolitan Opera House, all the plans are complete down to the arrangement of the repertory and the assignment of parts for every night of the season. As last year, so this, Wagner will dominate the list. Next February, when the season comes to an end, there will be only two Wagnerian works, outside of the youthful operas which can only be looked at in the light of curiosities, that will not be familiar to the people of New York. These two are "Rheingold" and "Parsifal." All except these two and "The Flying Dutchman" (which latter has frequently been given in America) will be included in the Metropolitan repertory. "Siegfried" and "Götterdämmerung" will be heard for the first time in the coming season, and during the last two weeks, from February 6 to February 18, all the Nibelung tetralogy, save the prologue, will be twice given in the proper succession of pieces. Naturally the Wagnerites are elate, and a movement is on foot to organise a society to advance general musical culture in accordance with the progressive ideas of the great German poet-composer and æsthetic philosopher. The representations of the Metropolitan company will extend from November 2 till February 18—sixteen weeks—within which time there will be given forty-seven subscription evenings and sixteen matinees. The novelties promised are Wagner's "Siegfried" and "Götterdämmerung," Nessler's "Trompeter von Säckingen" (a pretty sharp contrast), Spontini's "Ferdinand Cortez," and Weber's "Euryanthe." The rest of the list consists of "Rienzi," "Tannhäuser," "Lohengrin," "Meistersinger," "Tristan und Isolde," "Walküre," "Queen of Sheba" (Goldmark), "Merlin" (likewise Goldmark's), "Prophet," "Fidelio," "Aida," "La Juive," "Faust," and possibly "Don Giovanni." The doubt touching the performance of the last opera arises from the fact that the season opens a few days too late to enable the management to celebrate the hundredth anniversary of the first performance of Mozart's masterpiece at Prague. In this connection it is interesting to note that a local critic has made a painstaking inquiry into the American life of Lorenzo da Ponte, Mozart's librettist, who lived in this country from 1805 till his death in 1838 (nearly all the time in New York), and has added curious facts to our knowledge of the history of the erratic old poet. Among the investigator's pathetic discoveries is this, that though Da Ponte enjoyed the friendship of many distinguished scholars and men of letters in this city (he was Professor of Italian literature in Columbia College—without salary—from 1825 till his death), some of whom followed him to his grave, the whereabouts of that grave cannot now be determined. With great labour the writer in the *Tribune* newspaper discovered the cemetery in which, judging from all the circumstances, he must have been buried; but there were no records to indicate the spot in which his grave was dug, and no headstone to mark it.

Not the least interesting of the forthcoming events in the operatic world here will be the opening of the season of the

National Opera Company. For some time past the company has been recruiting its forces, and many singers popular in England and on the Continent of Europe have been engaged. Mr. W. Ludwig, well known by his connection with the Carl Rosa Opera Company in England, renews his contract in America, and Mr. Barton McGuckin and others have made engagements. Among other works to be given may be noticed Rubinstein's "Nero," Goldmark's "Queen of Sheba," Wagner's "Lohengrin," and other works in English.

The Concerts of the Philharmonic and Symphony Societies, conducted respectively by Theodore Thomas and Walter J. Damrosch, will take place in the Metropolitan Opera House. Each Society will give six Concerts and the same number of public rehearsals. Herr Seidl, whose terms were not acceptable to the Intendant of the Royal Opera at Berlin, wherefore he accepted a re-engagement here, will also give three Concerts on a large scale. Mr. Van der Stucken will conduct the Concerts in Chickering Hall, and for the week between November 14 and 20 has projected a series of five Concerts, at which none but the compositions of native Americans will be given. At three of the Concerts an orchestra will be employed, and the programmes of the American Festival comprise nearly every form of composition, from a song to a symphony. The plans of the Oratorio Society (Mr. Damrosch, Conductor) contemplate performances of Bach's "St. Matthew" Passion, Handel's "Messiah," and Brahms's "Song of Destiny," the latter a novelty here.

The Handel and Haydn Society will give four Concerts as follows:—December 25, "Messiah"; January 29, Berlioz's "Te Deum" and J. K. Paine's "Ode to the Nativity"; March 4, Bach's "St. Matthew" Passion; Easter Sunday, "Judas Maccabæus." The plans of Mr. Gericke are not yet announced as he has been all summer in Boston.

The Cincinnati Festival, under Mr. Thomas's direction, for which the managers are now negotiating with several English singers of first class repute, will bring forward Dvorák's "Spectre's Bride," beside Rubinstein's "Paradise Lost" and Mendelssohn's "St. Paul." The thirtieth annual Festival of the Worcester County (Massachusetts) Musical Association will take place from the 27th to the 30th of the present month; concerning this, I hope to be able to report next month.

#### OBITUARY.

ANOTHER link which bound the singers of the present with those of the past has been broken by the death of Mr. Thomas Francis, one of the Vicars-Choral of St. Paul's Cathedral, and one of the Gentlemen of the Chapel Royal. He enjoyed pensions from both places upon his retirement from active service eleven years ago, and on the 2nd ult. he breathed his last at his house at Hackney, in the 76th year of his age. As an alto singer he was held in high estimation. He was noted for his reading of the master works of the great church composers presented in the course of his duties in connection with the above-named establishments, and his excellent manner of interpreting the compositions in glee form of the old English writers made his services much sought after. He was one of the professional members of the Noblemen and Gentlemen's Catch Club, the Round, Catch, and Canon Club, and kindred institutions. Miss Williams, Charles Lockey, Henry Phillips, with J. L. Hatton and himself, formed the English Glee and Madrigal Union, whose performances in various parts of the kingdom were justly admired.

We regret to record the death of Mr. Francis Ralph, the esteemed English violinist, which took place on the 8th ult., after a long illness. Mr. Ralph received his musical education at the Royal Academy of Music, and early in life became a prominent member of our leading orchestras. With the assistance of his wife, who as Miss Kate Roberts gained a considerable reputation as a pianist, he gave several interesting series of Chamber Concerts; but of late he devoted himself entirely to teaching, and became one of the most valued professors of the violin at the Royal Academy, where his loss will be distinctly felt. Mr. Ralph was born in 1847 and had just completed his fortieth year.



"In view of the forthcoming winter season, an association is in formation, consisting of amateur vocalists, instrumentalists, and elocutionists, who have co-operated for the purpose of providing entertainments at which they give their services, entirely free of remuneration, for the benefit of soup kitchens, coal funds, and other local charities in London and the suburbs. Concerts will be arranged in weekly series at twelve local centres, embracing all quarters of the metropolis, and with this view the chartering of the following halls is in contemplation, viz.:—Myddleton Hall, Islington, N.; Holloway Hall, Holloway, N.; Shoreditch Town Hall, E.; Royal Park Hall, Camden Town, N.W.; New Manor Rooms, Hackney, E.; Bow and Bromley Institute, Bow, E.; Chatham Hall, Battersea, S.W.; Brixton Hall, Brixton, S.W.; Pimlico Rooms, Chelsea, S.W.; Assembly Rooms, Kensington, W.; Paddington Hall, Paddington, W.; Peckham Public Hall, S.E. From the list of members enrolled in the association, twelve Concert parties will be organised, each of which will make a tour of the twelve halls afore-mentioned, appearing *once* weekly during a season of twelve weeks, thus providing at each hall an entirely different programme by entirely different artists during each week of the season. The collection and distribution of the funds realized by such entertainments will be entirely in the hands of the local vicars in each district visited." The scheme will afford ample opportunities to aspiring amateurs willing to sacrifice their time and talents on behalf of charitable enterprises, but as the design appears to have originated with private persons and is unsupported by the names of anyone of authority or influence, it is at present more creditable to the philanthropy than to the business capacities of the promoters.

THE winter season in Chester is likely to prove a busy one. Dr. Joseph Bridge's excellent Society has now entered upon its fourth season, and since its commencement has given, amongst others, the following works: Handel's "Judas," Barnett's "Ancient Mariner," Gade's "Crusaders," Stanford's "Revenge," as well as the Conductor's own Oratorio, "Daniel." "Paradise and the Peri" will be performed on November 21, and "The Messiah" in Christmas week. These Concerts are always given with full orchestra, composed chiefly of members of Mr. Hallé's band, the choir numbering 150 voices. Mendelssohn's "Lauda Sion" will be sung in the Cathedral on the occasion of the Harvest Festival, on October 13, and the annual service, with Spohr's "Last Judgment," will take place in Advent. Three oratorios are given each year at special services and are highly appreciated, there being of course no charge for admission, and no offertory, except at the Harvest Festival. The Diocesan Choral Association, formed by the Precentor last year, and ushered in with a fine service, at which 1,100 voices took part, has been doing good work. A branch of it is in formation in nearly every rural deanery in the diocese, three local festivals having been held already this year, the final one taking place in the Cathedral, on All Saints' Day, for the rural deanery of Chester. The Triennial Musical Festival takes place next year, some of the works being already in rehearsal.

A MUSICAL Festival will be held in the Winter Garden, Cheltenham, on the 24th, 25th, and 26th inst., in which Mr. J. A. Matthews' Choral and Orchestral Society will take part. Among the works proposed to be presented are "Elijah," Mendelssohn; the dramatic Cantata, "The Golden Legend," Sir A. Sullivan; a Jubilee Lyric, Sir Herbert Oakeley; and selections from the choral and orchestral works of Gounod, Rossini, Handel, &c., together with the three new part-songs, "Radiant sister of the day," by Miss Ellicott; "If doughty deeds," by Mr. C. L. Williams, of Gloucester; and "The rosy dawn," by Mr. Charles H. Lloyd, composed for the occasion. The artists engaged are Mdlle. Nordica, Mrs. Hutchinson, Miss Julia Jones, Miss Hope Glenn, Mr. Barton McGuckin, Mr. Holberry-Hagyard, Mr. R. Grice, and Mr. Watkin Mills. The band and chorus will number 300. Sir Herbert Oakeley and Mr. J. A. Matthews are the Conductors. Mr. Cowen's "Sleeping Beauty" and Spohr's "God, Thou art great," will be performed at the Subscription Concerts later in the season.

THE prospectus of the Highbury Philharmonic Society announces that four Concerts will be given during the coming season as follows: November 21, Sullivan's "Golden Legend" and Cusins's "Jubilee Ode"; January 23, 1888, Handel's "L'Allegro" and "Il Pensieroso," and Beethoven's Seventh Symphony; March 3, Mendelssohn's "Elijah"; and May 7, Schumann's "Paradise and the Peri" and a miscellaneous programme, including a selection from Bizet's "Carmen." The vocalists for the different Concerts include Miss Anna Williams, Miss Annie Marriott, Mdlle. Antoinette Trebelli, Miss Hilda Wilson, Miss Eleanor Rees, Miss Marguerite Hall, and Miss Rose Dafforne; Mr. Edward Lloyd, Mr. Piercy, Mr. Chillely, Mr. Banks, Mr. Watkin Mills, Mr. Bridson, Mr. Robert Grice, and Mr. Frank Ward. Mr. J. H. Betjemann will again conduct the Concerts and rehearsals of the Society, and Mr. David Beardwell will assist whenever the band and chorus rehearse separately. Mr. Ellis Roberts will lead the orchestra at the Concerts.

THE Members of the Grosvenor Choral Society gave their 187th Monthly Concert at the Grosvenor Hall, Buckingham Palace Road, on Friday evening, the 16th ult., when a highly interesting programme was presented and fully appreciated by a large audience. Amongst the part-songs were Distin's two-part song "Merrie Gypsies," with castanet and tambourine *obbligato*, and Reinecke's Canon "O Beautiful Violet." The soloists were Miss Annie Daymond, Miss Melloes, Miss Whittle, Mr. B. H. Grove, Mr. Mr. L. C. Batten, and Mr. T. Inge. Miss Jessie Davies played a pianoforte solo and joined with the Conductor in a duet. Mrs. T. P. Frame accompanied, together with Mr. C. Gibson and Mr. H. J. Wood; Mr. David Woodhouse conducted. The Society intends giving Callcott's "Golden Harvest" for October Concert, Goring Thomas's "Sun Worshippers" for November, and "The Messiah" in December.

AN Organ Recital was given by Mr. H. W. Weston, F.C.O., of Balham, on the 3rd ult., at the Church of St. Barnabas, Kentish Town. The organ, an excellent three-manual instrument, has recently been enlarged, and is now one of the finest in the neighbourhood. The additions comprise a small "Echo" organ, placed in one of the lancet windows of the chancel; a choir manual enclosed in a swell box, and an ingenious mode of cross-swell, operating both on choir and swell at the same time. The programme comprised Dr. Bridge's Sonata in D, Bach's Toccata in C, a Concertante by Handel, Mendelssohn's Overture to "Ruy Blas," and other works by various composers. Mr. M. Harding was the vocalist.

THE Organ Recitals at the Bow and Bromley Institute have been resumed for the season. The opening Recital on Saturday, the 24th ult., was given by Mr. W. S. Hoyte, vocalist, Miss Hope Glenn, both of whom gave satisfaction to a crowded audience. The Recital on the 1st inst. will be given by the talented blind Organist, Mr. Alfred Hollins; on the 8th inst., by Mr. E. F. Turpin; and on the 15th inst., Dr. Spark will introduce to a London audience his new Cantata "Immanuel," and a new Duet for violin and organ by Sir G. A. Macfarren will be played for the first time by Dr. Spark and Mdlle. Gabrielle Valliant.

THE Tufnell Park Choral Society (Mr. W. Henry Thomas, Conductor) will begin its rehearsals on the 11th inst. The works selected for practice will, as in former seasons, be chosen alternately from the standard Oratorios and from the most successful of the Cantatas produced at the autumn Festivals. Amongst those already selected are "The Red Cross Knight" (Prout), "Joan of Arc" (Gaul), "Last Judgment" (Spohr), "Ruth" (Cowen), "Elijah" (Mendelssohn), and "Olivet" (Bottesini).

THOSE who are interested in expiring copyrights may be glad to know that the opera "Maritana," having been first produced on November 15, 1845, its performing rights cease and determine after the 15th of next month, when the opera becomes common property. The two songs "In happy moments" and "Scenes that are brightest," are, however, not at present included in the lapsed properties, because it is said they were not in the first performance.



AN Organ and Violin Recital was given at St. Nicholas', Cole Abbey, E.C., on August 30, by Mr. Henry J. Wood and Mr. Arthur Finch. The programme was an interesting one, including a new Prelude and Fugue (MS.), by Margaret Gyde; Adagio, for violin and organ, by G. Merkel; Prelude and Fugue, in A minor, by J. S. Bach; and a fine Fantaisie and Fugue, in G, by Krebs. The Recital was a great success, and was appreciated by a large congregation.

MR. WOODHOUSE, the Organist of the Church, has been presented with a silver-mounted ebony *bâton*, subscribed for by the choirboys (past and present) of St. Saviour's, Pimlico, as well as a few boys who were under him at All Saints', Grosvenor Road. The *bâton* bore the following inscription: "Presented to Mr. D. Woodhouse by the Choirboys of St. Saviour's Church, Pimlico. July 16th, 1887."

We regret to say that Miss Hilda Coward is suffering from an affection of the chest, which will necessitate her giving up all her engagements and spending the winter in a milder climate. It is hoped that by this prompt treatment the danger which threatens her voice may be averted, and that she may be enabled to resume her professional duties in the summer.

MR. H. W. WESTON, F.C.O., of Balham, gave a Recital on the 6th ult., at St. Nicholas', Cole Abbey, E.C., when the programme included Rheinberger's 4th Sonata, a Fugue on the name "Bach" by Schumann, Raff's "Fest Marsch," and works by Merkel, Spohr and J. S. Bach. During the last month the organ has been completely overhauled and put in order.

At the Birkbeck Institution a Violin Recital was given by Mr. T. E. Gatehouse, on Wednesday evening, the 21st ult., when several interesting pieces by Mendelssohn, De Beriot, Sarasate, Vieuxtemps, Wieniawski, Papini, and Rode were performed, with considerable ability and expression. Miss Margaret Hoare and Mr. Edward Dalzell were the vocalists, and Mr. Alfred Izard the accompanist.

MENDELSSOHN'S 42nd Psalm ("As the hart pants") will be sung at St. Augustine and St. Faith's Church, Watling Street, E.C., on Thursday evening, the 13th inst., at the conclusion of Evensong, which commences at 7.30. The Service announced is Dr. Walmisley's setting in D major, and there will be two anthems in addition to the Psalm.

THE Bach Choir will give three Concerts during the coming season, at which the principal works will be Palestrina's "Stabat Mater" (for the first time), Bach's Mass in B minor, and Purcell's "Dido and Æneas," the latter also for the first time by this Association.

ON Sunday, the 16th inst., at the Church of All Saints', Norfolk Square, Mendelssohn's "Hymn of Praise" will be sung on the occasion of the Harvest Festival. Spohr's "Last Judgment" will also be rendered on October 30, on both occasions under the direction of Mr. Stedman.

MR. HOLLAND, bandmaster, has received a testimonial from the officers of the 48th Regiment, to "mark their approval of the high state of efficiency in which he left the band of the regiment." The band of the 48th Regiment have presented Mr. Holland with a "cuckoo clock."

MISS MINNIE HAILSTONE (formerly a pupil of Mr. Henry Gadsby at the Guildhall School of Music), has received an appointment on the musical staff of the Mary Datchelor Girls' School, Camberwell.

MR. J. WELSH LEITH, late Organist and Choirmaster of Peebles Parish Church, has been presented with a purse of sovereigns and a handsomely illuminated address by some of the members of the congregation.

ON the 16th ult., a handsome marble clock, with an illuminated address, was presented by the choir of Finsbury Park Congregational Church to Mr. A. J. Hawkins, their Organist, upon his return from his wedding trip.

MR. W. G. WOOD'S new Magnificat and Nunc dimittis for voices, organ, and orchestra, will be performed at Holy Trinity, Tulse Hill, on Saturday, the 8th inst., under the direction of Dr. Walmisley Little.

A Tonic Sol-fa edition of Mr. F. H. Cowen's Oratorio "Ruth" is in preparation, and will be issued shortly.

ON the 22nd ult., the John Thomas (Welsh) Scholarship (residue of two years) was competed for at the Royal Academy of Music. There were five candidates, and it was awarded to Llewela Segwedd Davies.

THE third season of Monday Popular Ballad Concerts, under the direction of Miss Nellie Chaplin and Mr. Arthur Walenn, will commence, on the 3rd inst., at the Athenæum, Camden Road, N.

MR. J. H. BONAWITZ will give a cycle of six historical Organ, Harpsichord, and Pianoforte Recitals at the Portman Rooms, to commence on the 21st inst.

A SELECTION from Mendelssohn's "Elijah" will be sung, with organ accompaniment, at St. Marylebone Parish Church, on Thursdays, October 13 and 20, at 8 p.m.

## REVIEWS.

*A Method of Singing.* Written by Julius Stockhausen. Translated into English by Sophie Löwe. [Novello, Ewer and Co.]

No words of ours should be necessary to recommend this book, coming as it does from an eminent musician who, both as vocalist and teacher, is well-known in England. It is dedicated by the author, in very touching language, to the memory of his gifted mother, in accompanying whom, on one occasion, Cramer fell upon his knees exclaiming: "These are sounds from above—sounds worthy of adoration." In the course of his introduction, Mr. Stockhausen declares the scope and purpose of his work: "It is not my intention to write a method of singing in the ordinary sense of the words. Many well-known ones exist already; but what I have attempted—and I beg that this work may be looked upon as an attempt only—is to explain and sometimes to illustrate by short examples, the simple laws of sound and their bearing upon the *technique* of singing. I shall show that the elements of speech themselves form the first exercises for the ear of a singer; that they explain the origin, attack, and quality of sound as well as the register; that the vowels themselves are the framers of beautiful tones; further, that it is only by the study of all the vowels—not, as many think, of one vowel alone—that a pure, beautiful, and expressive tone can be acquired; and, lastly, that a voice must be trained and rendered flexible in a moderate compass before attempting to develop the full power of which it is capable." The author adds: "As material for exercises, I have selected the six different kinds of vocalisation, and have endeavoured to show how the lungs, the larynx, and the articulating cavity work together, and how the *technique* in the art of singing depends on the proper treatment of these three parts of the vocal apparatus. If I succeed in clearing up these three points, the *tenuto*, *portamento*, *legato*, *aspirato*, *staccato*, and *martellato*—in short, the whole *technique* of singing will be brought under fixed laws." Of course, all this does not imply the taking up of absolutely new ground, but it is well to have a popular treatise from an authoritative source on a subject that, as a rule, manuals of singing deal with inadequately.

Space does not allow us to follow Mr. Stockhausen into a highly technical discussion explanatory of the theories laid down in the introduction. It may be said, however, that Madame Löwe's capital English translation makes his meaning very clear, and, in conjunction with copious and interesting exercises, affords matter for very profitable study alike to amateur and professional, pupil and teacher. The remarks and examples connected with the six kinds of vocalisation mentioned above are specially valuable, and we feel sure that no singer, however accomplished, can study them without profit. In short, this book is a store of valuable hints, which everybody interested in the subject should make his own.

*The Bach Choir Magazine.* Select Vocal Part Music of various Schools. Edited by Otto Goldschmidt. [Novello, Ewer and Co.]

THOUGH the Manual, which has proved so useful to the Bach Choir through the successive stages of its existence, contains but few compositions of modern date, nearly all

the numbers appear in its pages for the first time in England; and of many of them no other English edition exists. This remark does not, of course, apply to the "Missa Papæ Marcelli"—complete, with the exception of the almost unknown *Agnus Dei*, No. 11. But neither here nor on the Continent has any other edition than this of Palestrina's masterpiece been printed in what is now generally accepted as the most useful popular form—viz., with the alto and tenor parts in the G clef, and well-considered indications of *tempo* and expression. The editor deserves great credit for the care and judgment bestowed upon his numerous annotations, and choral societies will find their adoption both convenient and effective.

Besides the "Missa Papæ Marcelli," the collection contains four shorter works by Palestrina, two of which—the Motetts "Assumpta est Maria" and "Hodie Christus natus est"—have never been elsewhere published in a separate form. Of the same school are some fine Motetts by Vittoria and Felice Anerio, and a masterly eight-part Magnificat by Giovanni Gabrieli, hitherto unknown to English students.

The works by members of the Bach family are five in number—viz., two settings of the Sanctus and a grand Double Chorus, by Johann Sebastian; a Choral, by Johann Michael; and a Motett by Johann Christoph, particularly interesting on account of the high estimation in which the productions of this composer were held by his illustrious kinsman.

An interesting example of the early German School is given in the form of a carol—"When to the Temple Mary went"—composed by Johannes Eccard, in 1598. Of like character, and nearly synchronous date, is the "Marien-Lied" by Michael Praetorius, an inspiration of charming simplicity, which derives additional interest from an effective setting of an English version of the same words by the Editor. Spohr's fine, but little known, "Twenty-third Psalm" is an equally happy specimen of the later German School of part-writing, which, notwithstanding its wide differences from the earlier style, may be traced back to it, through an uninterrupted series of changes, dating from the moment wherein strict counterpoint was first abandoned in favour of modern unprepared discords and chromatic progressions.

The English School of Sacred Music is represented by a Latin Psalm, "Jehova quam multi sunt," by Purcell. It is easy to trace, in this masterly composition, the form rendered familiar by the well-known Verse Anthems, in which the great English master stands unrivalled; and there are not many, even of these, that excel the present example, either in purity of style or dignity of treatment.

Eight numbers of the Magazine are devoted to national melody, beginning with "Pastime and good company," by King Henry VIII., in which a fourth part has been cleverly added to the original three by the Editor. Two Scottish airs have been harmonised, in a popular style, by A. H. D. Prendergast. But the interest of these examples centres in the German and Scandinavian melodies, which rank among the most noteworthy numbers in the collection. Brahms's enchanting *Volklied*, "In stiller Nacht," is too well known to need further comment. The remaining melodies—one German and two Scandinavian—are arranged by the Editor; and the treatment of one of these, especially adapted from a song by Halldan Kjerulf, is above all praise. The difficulty of the arranger's task is only equalled by that thrown upon the resources of the executants; but those who remember the delicate performance of "Tirili tove" by the Bach Choir can well appreciate the skill with which both forms of difficulty were not only overcome, but made to unite in producing an effect no less remarkable for its grace than for its novelty.

We would suggest that the following additions should be made in future numbers of the Magazine. In case of a reprint, we strongly recommend the repagination of the numbers containing the "Missa Papæ Marcelli," with a view to the presentation of its movements in their natural order; and, at the same time, the insertion of the above-mentioned *Agnus Dei*, No. 11. The reason of the omission of this from the editions published by the composer in 1567 is clear enough. The music submitted to the Commission of Cardinals was to be nothing if not simple; and this movement involves a

double canon of extreme complexity. But it is not easy to understand why it should have been passed over in later reprints, and its insertion in a future number of the *Bach Choir Magazine* would be a great boon to the student, and place a complete copy of the Mass, for the first time, in the hands of the general public.

It remains only to say a few words on the excellence of the English translation, supplied, for the most part, by the Rev. Dr. Troutbeck, and in all cases faithfully representing both the spirit and the rhythm of the original Latin and German.

*The Morning and Evening Service, set to Music in the Key of C. For Four Voices. Also set for Voices in Unison. By Harvey Löhr. [Novello, Ewer and Co.]*

MODERN composers of music for the service of the church have been accused, over and over again, of a careless disregard of the capabilities of the singers for whom they write, in order unduly to exalt the effects to be gained by the preference for the sound of the organ over vocal tone. Out of one evil grows another. If the voices may be disregarded with impunity, it comes to be a matter of small importance whether the spirit of the words selected for musical setting is brought out properly or entirely ignored. Those whose knowledge of modern church music is in any way extensive, can, with very little mental effort, recall several compositions which are in general use less in "choirs and places where they sing," than in galleries and lofts where they play the organ.

The organ has become a kind of Jeshurun among the congregations, and organists, in a general way, delight in having the command of a quantity of tone, and write, when they do write, with the desire to employ all possible advantages of this kind. Music is written for the voices as though they were instruments in competition with "the king of instruments," who, by pampering, has become almost a tyrant. The plan adopted by the composers of the past, of confining their musical thoughts intended to be expressed by voices within the limits of the five lines and four spaces of the staff proper to the second voices, has either been forgotten or is purposely ignored. Modern composers are unwise to follow this practice, inasmuch as they limit the acceptance of their written works. They laugh at such works as Jackson in F, but they do not succeed by their superior efforts in proving to the world that they are wiser than the despised composer. His music, poor as it is, retains its place in the affections of the many, because it is within the reach of their capacities. Music, to be popular, should be written with due regard to popular capacities. Very few cathedrals or church choirs are furnished with the needful number of Albanis, Pateys, Lloyds, or Santleys which seem to be ever present in the minds of some composers, and for whose exceptional powers their vocal passages seem to be written.

Not a few pieces written expressly for country choirs generally, show that the authors have a strong notion that the voice of the rural chorister is of extraordinary range and quality. They are astonished because the patronage of their genius is not equal to their expectations. Let them wonder no more, but let them change their style for one which may be certain of a good reception. Let them, in fact, take example of Mr. Harvey Löhr who, without stating his design, has done that in this thoroughly good setting of the Canticles employed in the Morning and Evening Services of the Anglican Church which will secure an extensive popularity.

There is not a note in any of the four-part writing, whether in the Te Deum, the Benedictus, with its alternative Jubilate Deo, the Kyrie, the Credo, the Sanctus, the Gloria in Excelsis, the Magnificat, and Nunc dimittis, which is not within the reach of voices of the most moderate range. There is no attempt to exalt the organ into a solo instrument, yet there is no neglect of opportunity for expressive effect alike in the voice parts or in the accompaniment. The setting is reverent, yet appropriate. The emphasis of the words is duly and attentively brought out, and whether in its unison or in its harmonised form it may be regarded as a wise departure from fashionable practices, and a sensible return to reasonable models.

*Six vocal duets for Soprano and Contralto.* Composed by Battison Haynes. [Novello, Ewer and Co.]

It is difficult to say at first which of the two distinctive points, the voice parts or the pianoforte accompaniment, is worthy of the higher admiration. Each is bright and fascinating, and although they are, of course, designed to contribute to the general effect, yet there is so much talent and artistic fancy to be traced in each, that the reader unconsciously divides his appreciation according as the one or the other attracts his attention. Of course they should be considered as a whole, and whether as a set or as individual pieces, the six duets are each and all most ably constructed. The words, though graceful, could scarcely have had much to do towards inspiring the music, for the images have become somewhat worn in their transit from hand to hand. The music is charming and full of character suggested by the words. The first, "Sweet bells of June," has an accompaniment of obvious character, yet as original as new harmonies can make the necessary repetitions of scale passages in imitation of the ringing of bells. In like manner "Gentle breezes," "Tis golden June," "The silvery stream," "Spring flowers," and "The golden stars," have each exercised the ingenuity of our young composer. His work, besides being invested with particular musical interest, is also attractively melodious and will be much liked by singers and hearers wherever it is known.

*Compositions by Josef Rheinberger.* (Novello's Pianoforte Albums, Nos. 23, 24, 25.) [Novello, Ewer and Co.]

PIANOFORTE students who delight in modern compositions for the instrument of their predilection have already made artistic acquaintance with the works of Josef Rheinberger. The present collection is one which should gladden the hearts of those who can appreciate the advantage of having a series of characteristic pieces in an agreeable and handy form. There are in the three books some twenty-five pieces, that is to say, in the first and third books (Nos. 23 and 25 in the series) there are seven in each, and eleven in the second book (No. 24). Some of the pieces have appeared in other forms, but the present publication is one of the most satisfactory as the legibility of the pages shows for itself. The additional value accruing from the careful revision of the editor, Mr. Berthold Tours, will not be overlooked in the assessment of the worth of the publication.

*Morceaux de Salon.* By Ippolito Ragghianti. (Novello, Ewer and Co.'s Albums for Violin and Pianoforte, No. 7.) [Novello, Ewer and Co.]

THE name of the composer of these nine pieces is but little known in England. His work is distinguished by a special piquancy and strangeness which requires to be studied and understood, before a definite opinion can be formed concerning it. It cannot be compared with any of the works of the popular writers for the two instruments. It is, however, music which is worth cultivating, for it has the power of increasing its interest with increased acquaintance. Therefore, not only does this collection create attention for itself, but it excites a curiosity to know more of the author and of his labours.

#### FOREIGN NOTES.

THE so-called "completion," by Herr Mahler of Leipzig, of Weber's unfinished opera "Die drei Pintos," to which we alluded in our last number, has been a leading topic in the German press, and has excited much general curiosity. At the same time a great deal of misconception appears to prevail, both as regards the condition in which Weber had left the work, and its subsequent history. The facts, briefly stated, are these: Weber began to conceive his musical themes for a comic opera dealing with a Spanish subject, and entitled "Die drei Pintos" (the libretto by his friend, Hofrath Winkler), immediately after the completion of his "Freischütz," and while yet engaged upon the music to "Preciosa." He continued his sketches to the "Pintos" until the end of the year 1821, after which, though he had by no means abandoned the work in his mind, no more at all events was written down. Moreover, the master's time was fully occupied subsequently with the composition of "Euryanthe" and "Oberon." The sketches to the

"Pintos," found at his death, amounted to seven numbers, more or less clearly indicating the composer's intentions, but none of them instrumented. Little enough, indeed, for the purpose of performance, and yet representing some 1,700 bars of music emanating from Weber's most mature period. Efforts were made on behalf of the composer's widow to complete the work upon the basis of existing indications, and Meyerbeer, Weber's fellow-student, with the Abbé Vogler, was entrusted with the task. After most careful examination of the sketches, Meyerbeer declared himself unable to do as he was bid, pointing out the absolute impossibility to get at the composer's intentions in certain places, saying, "As in numerous other works of his, it is but one note that would solve the enigma; but this one was only known to him, and it was through it that he frequently produced the highest effects." Thus all hopes of welding the existing fragments into something which might be fairly called a posthumous opera by the composer of "Freischütz" were abandoned. Recently, however, the idea was revived by the grandson of the composer, who wrote a fresh libretto for the purpose (the one furnished by Winkler being considered a rather weak production), while retaining the outlines of the original plot, and his friend, Herr Mahler, set to work enthusiastically to accomplish that which Meyerbeer had, somewhat diplomatically no doubt, declared to be impossible. Herr Ludwig Hartmann, the able Dresden critic, who has lately heard some of the resuscitated music referred to, writes in the *Dresdener Tagblatt*, *inter alia*, as follows:—"The young capellmeister Mahler has here identified himself more completely and absolutely with the composer than ever Meyerbeer could have possibly done. The entire work is really Weber's music, some of it being borrowed from his long-forgotten earlier works, and all compiled in the most ingenious way and with an assiduity truly surprising. The score, however, is not, as yet, quite completed. . . . The musical public will be delighted with the charming, sparkling, truly Weberian melodies here contained; and in any case, so much has actually been done of the work by Weber's own hand, that no fears need be entertained that the result of the reconstruction of the opera could be at all detrimental to the master's memory." "Die drei Pintos" will be produced in a few months at the Leipzig Stadt-Theater, and it will then be shown how far Herr Hartmann's sanguine anticipations have been justified.

The *Neue Musik Zeitung*, of Cologne, publishes (in its No. 18) a series of letters written by Richard Wagner to Frau Henrietta Kriete-Wüst, for many years a favourite *prima donna* at the Dresden Opera, and as such one of the earliest interpreters of the parts of *Irene* and *Adriano* in "Rienzi," *Venus* in "Tannhäuser," and *Elsa* in "Lohengrin." The letters are dated from the period of Wagner's capellmeistership at Dresden, and are interesting examples both of the master's playful humour and of his otherwise well-known proficiency in the art of coaxing, as a means of obtaining his artistic ends. Thus he writes from Teplitz, under date July 25, 1843:—"Dear Fräulein Jette,—If you will not consent to sing *Adriano*, neither will I bring you anything from here. But if you will sing it, not only shall you get the music of the part sent to your house with all speed, but likewise a charming wedding present, which I shall carry along with me. Do have pity on me! . . ." Henrietta Wüst was subsequently married to Herr J. Kriete, an able actor and dramatic author, at Dresden, and among the most treasured recollections of that lady (now in her seventy-sixth year) is the masterly humorous oration delivered by the poet-composer at her wedding banquet. Wagner retained a warm friendship for the Kriete family throughout his life.

Peter Cornelius's masterly comic opera "Der Barbier von Bagdad," already firmly established in the *répertoires* of the opera houses of Munich and Hamburg, is now in course of being mounted also at Dresden, Cologne, Cassel, and Prague. Cornelius, who also wrote two serious operas, was an adherent to the so-called New German school of music. He was an intimate friend of Liszt, under whose auspices "Der Barbier von Bagdad" was first produced at Weimar, in 1858, where it was very coldly received by the public. This fact greatly disgusted Liszt, and is said to have contributed not a little to his finally

quitting his post of Conductor at the Weimar Hof-Theater. The generous-minded pianist-composer had, however, the satisfaction of finding the accuracy of his judgment confirmed in the subsequent enthusiastic reception of his friend's *chef-d'œuvre* at Munich. Not so the genial composer himself, who died some years previous to that event, in 1874, having scarcely attained his fiftieth year.

An opera "Der Sturm," an operatic version of Shakespeare's "The Tempest," the libretto by Herr J. V. Widmann, is to be the first novelty to be brought out this season at the Hof-Theater of Hanover. The talented composer, Herr Ernst Frank, the successor of Dr. von Bülow in the Conductor's chair at the Hanover Opera, has been afflicted lately with mental disease, from the effects of which he has not yet recovered. Herr Frank, while Conductor at the Mannheim Stadt-Theater, was the first to bring out Goetz's charming opera "The Taming of the Shrew," and he is moreover the translator into German of the libretti to Mr. Villiers Stanford's "The veiled Prophet" and "Savonarola."

Herr Hans von Bronsart, the new General-Intendant of the Weimar Hof-Theater, inaugurated his *régime* at that institution with a performance, on the 3rd ult., of Gluck's "Iphigenia in Tauris." In a subsequent address to the artists of the establishment, Herr von Bronsart solicited the hearty co-operation of his listeners with his own efforts, which would be directed towards the encouragement of true art only, no matter whence it emanated, and without regard to his personal predilections. Herr von Bronsart is a disciple of the Wagner-Liszt school, and is likely to revive the traditions of the activity of the latter when he was Conductor at the same theatre.

The Berlin Opera resumed its performances after the usual recess, on the 1st ult., with a gala-performance of Verdi's "Aida." Later in the month, Mdlle. Nordica made a most successful *début* in "La Traviata" and "Faust." At the end of the Garden scene in M. Gounod's opera, the orchestra played a fanfare in her honour, and during the evening she was called eleven times before the curtain.

Dr. Hans von Bülow will be the Conductor of the entire series of Philharmonic Concerts at Berlin during next winter.

The St. Matthew Passion Music, by Heinrich Schütz, has just been published for the first time in its entirety by Messrs. Breitkopf and Härtel, of Leipzig. This interesting work, which foreshadows to a surprising extent the similar treatment of the same subject by Bach, is edited by Herr A. Mendelssohn, who has added an organ accompaniment to the score.

Herr Carl Bechstein, the well-known pianoforte manufacturer of Berlin, acting upon a suggestion made to him by Dr. von Bülow, has just patented an ingenious contrivance combining a conductor's desk with a small pianoforte. The conductor is thereby enabled to accompany the secco recitatives in operatic performances himself, without leaving his seat, and to support the singers on the stage whenever he has occasion to do so.

Herr Pollini, the well known *impresario* of Hamburg, has, it is said, discovered another phenomenal tenor who tops the famous *ut de poitrine* of the ex-coachman Bötzel by three semitones. The fortunate possessor of these charms is, or was, until recently, a Galician peasant, and, after having undergone a course of training will, it is needless to add, make his first appearance in opera at the Hamburg Stadt-Theater.

The first performance of M. Massenet's "Le Cid," at the Vienna Hof-Theater, is to take place on the 14th inst., with Madame Pauline Lucca and Herr Winkelmann as representatives of the leading parts.

The performances of the Paris Opéra Comique Company are about to be resumed on the stage of the Théâtre de Paris, which has been renovated and adapted for the purpose.

M. Camille Saint-Saëns is engaged upon a new opera "Benevenuto Cellini," the subject also of an operatic work by his great compatriot, Hector Berlioz, which, though recently revived with some success in Germany, has never been popular in the composer's native country.

At the Paris Grand Opéra preparations on a large scale have been on foot for some time past to celebrate the five

hundredth performance here of M. Gounod's "Faust." The opera was originally brought out on March 19, 1859, at the Théâtre Lyrique, with Madame Carvalho in the part of the heroine, and though at first creating but little enthusiasm, it was destined to become the most successful lyric work of the period. When subsequently "Faust" was being mounted also at the French national Opera House, the composer added the necessary ballet music to his work, without which no operatic performance is permitted at that establishment. M. Gounod's *chef-d'œuvre*, it may be added, is now the only opera of "Faust" on the operatic *répertoire* of any country, notwithstanding the numerous lyric works (including one by L. Spohr) bearing the same title, and constructed more or less upon the lines of Goethe's drama, which have been brought out during the present century. The forthcoming five hundredth performance will be conducted by the veteran French composer himself, and the occasion will, no doubt, be a memorable one.

Mdlle. Leisinger, the Berlin *prima donna*, recently engaged in the same capacity by the directors of the Grand Opéra, made her *début* on that stage last month in the rôle of *Marguerite* in "Faust." The lady was, however, very coldly received, partly, no doubt, on account of her nationality, and was somewhat severely handled moreover by a portion of the Paris press. In these circumstances the artist, rather than face the trial to her nerves which probably awaited her at a second appearance, has cancelled her contract with the directors, and has returned to Berlin.

A posthumous operatic work from the pen of Félicien David, entitled "Le bon Fermier de Fraconville," is to be produced at Paris this season. The manuscript score had a narrow escape of being lost in the recent conflagration at the Opéra Comique.

The new theatre to be opened this month at Brussels has iron balconies built out in connection with each internal gallery, all of them connected by ladders, and these balconies moreover will hold more people than the whole house will hold. The Brussels playgoer will thus enjoy something like practical security from fire.

At the international contest of male Choral Societies, recently held at Liège, the "Harmonia" of Aix-la-Chapelle was awarded the first, and the "Apollo" Society of Bonn the second prize for general proficiency.

Rumours are again afloat to the effect that Verdi is just now engaged upon a new opera—"Romeo e Julietta"—for which Signor Boito, his able coadjutor in "Otello," is said to have furnished the libretto. As in the case of the latter work, the best informed friends of the veteran Maestro are supposed to be pledged in maintaining the most profound secrecy as to the progress of the new opera. May the anticipations raised in the musical world by this new rumour be gratified equally with those preceding the long delayed first production of "Otello."

The National Library at Rome has, we are informed by *Il Mondo Artistico*, just acquired a most interesting collection of autographs by eminent musicians, including a number of letters written by Rossini, Donizetti, Mercadante, Verdi, Meyerbeer, Paganini, Lablache, Ronconi, Malibran, Frezzolini, and others.

An opera, written by a young Italian, as yet unknown to fame, is to be produced on no less than sixteen Italian stages during the coming winter, as also at the New York Opera. The father of the young Maestro is a millionaire, Signor Franchetti, who has hired the theatres for the above purpose.

The newly-founded Wagner Society of New York, with an orchestra of one hundred performers, will give during this winter a series of Concerts with works by Mozart, Beethoven, Weber, and, of course, Wagner. A similarly styled Society is being formed also at Boston (Mass.).

A new popular edition of the complete literary works of Richard Wagner (comprising ten volumes) is about to be issued in numbers, at the price of sevenpence each, by the firm of E. W. Fritzsch, of Leipzig.

The death is announced, at Berlin, at the age of seventy-five, of Musik-Director Franz Commer, a composer of cantatas and other choral works, and the editor of a series of valuable compositions by old masters of church music, chiefly of the sixteenth and seventeenth centuries.



We have also to record the death, on August 30, at Homberg, near Cassel, of Dr. Wilhelm Volckmar, one of the most remarkable organ *virtuosos* of our time, and highly esteemed as a composer of sonatas and other pieces for his instrument. He was also the author of an Organ School, a standard work of its kind, which obtained a wide circulation. Volckmar was born at Hersfeld, in 1812, and in 1835 was appointed to a professorship at a government training college in Homberg, which post he occupied up to the time of his death.

## CORRESPONDENCE.

## MARTINI'S "ESEMPLARE."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have been so interested in the above work (a copy of which a short time ago came into my hands) that I would gladly see put into practice the suggestion made by the writer of an article on the book (under the heading of "Saggio di Contrappunto," in Grove's Dictionary), that there should be a careful reprint of the same; surely a small committee of leading musicians might take the matter up, and (after ascertaining the probable cost of each copy) canvass—through the musical periodicals, or otherwise—for subscribers' names, until a sufficient number were obtained to start the thing. The new edition might take the form of a translation, or be kept in the original Italian, this last (from the nature of the work) being easily understood with some little help from a dictionary.

In the meantime I thought that a slight description of the "Esemplare" might not be uninteresting to some of your readers, who though, perhaps, unacquainted (from its extreme scarcity) with the book itself, are yet familiar with the many allusions to it and quotations from it, met with in such standard text-books as those of Cherubini, Ouseley, Banister, &c.

The full title of the first volume is "Esemplare ossia Saggio Fondamentale Pratico di Contrappunto sopra il Canto Fermo," the second volume having the same, excepting that the word "Fugato" takes the place of "sopra il Canto Fermo." The first volume contains examples of old church music, composed on ancient *canto fermo*, and is divided according to the "tones"—so many compositions on Melodies of the "first tone," so many on Melodies of the "second tone," and so on. These examples are taken from the works of the following composers: Animuccia, Cifra, Corvo, Falconio, Gabusso, Minarti, Morales, N. N., Navarro, Nitramo, Olstani, Ortiz, Palestrina, Pasquale, Pontio, Porta, Rota, Willaert, Vittoria, and Zarlino (Martini himself adding some canons, &c., in illustration of different points cropping up in the course of his discourse). Each composition is fully analysed, and its contrapuntal artifices and chief beauties noticed, the peculiar characteristics induced by the particular "tone" to which its *canto fermo* belongs (such as cadences, &c.) being clearly pointed out.

The second volume contains samples of fugal composition in styles varying from free imitation to strict canon, and in scores of from two to eight voices, by the following composers: Agostini, Barberieri, Baroni, Bernabei, Caresana, Clari, Foggia, Gesualdo (Principe di Venosa), Lotti, Marcello, Marenzio, Monteverde, N. N., Pacchioni, Palestrina, Pertti, Piochi, Porta, Predieri, Riccieri, A. Scarlatti, Stradella, Steffani, and Turini (Martini, as in the first volume, furnishing various musical illustrations to his commentary).

In the style of free imitation the Madrigals by Palestrina, Marenzio, Monteverde, &c., form a most interesting series—very instructive as showing the peculiar characteristics of this class in contradistinction to those of the old church music forming the rest of the collection in this second volume. All these examples are (like those of the first volume) accompanied by a most enjoyable running commentary; in fact, the "Esemplare" is like a gallery of old masterpieces, which we view in company with a genial and clever critic—a critic, moreover, who has a loving reverence for the works of art on which he discourses. Here (in Martini's notice of an extract from Palestrina's "Ave

Maria") is an interesting little passage on "real" answers, "which are not much admired by many moderns, who for the most part admit only tonal fugue; the old writers, on the contrary, were persuaded that real fugue was more valuable and convenient to the composer, and practised this more than the other." And again, at page 81: "It should be observed that, for the most part, the first masters of the art answered a subject at the fourth rather than at the fifth, to avoid accidental sharps and flats."

Martini places the mere mechanically clever forms of composition on their proper level, saying of them (in his discourse on a canon in contrary motion, by Zarlino)—"These artifices, these laborious engagements, easily appear to composers of our times as useless fatigue, that very quickly corrupts the good taste which is the natural and intrinsic quality of our music; but I think that such an exercise, practised with moderation by those who desire to attain to perfection in the profession, may afford great light and help towards mastering the most essential rules of counterpoint."

The following sentence on the value to the student of a *canto fermo* as a basis for his exercise is terse and to the point:—"By practising upon this he has a guide for mastering most easily and quickly the art of composing well; whereas he must, on the contrary, without this guide, proceed uncertainly and blindly to form the melody of the parts (especially the bass) and to join them in a disorderly and displeasing counterpoint."

Martini had a high appreciation of the old church melodies as powerful aids to religious feeling. In his notice of a hymn for the "Vesper of all the Martyrs," by Palestrina, he says—speaking of the *canto fermo* on which it is composed—"This canto, above many others, produces in thoughtful hearers a feeling of gladness and innocent delight, which moves their spirits to praise God with greater fervour, and to exult in the distant glory which the sainted martyrs enjoy in heaven."

In the masterly essay on fugue, forming the first part of the second volume, Martini places fugal themes in a three-fold classification (which I have never seen in any other treatise)—viz., into that of—



and gives a clear description of each kind, in addition to the above musical illustrations.

In conclusion, I trust that the suggestion before alluded to may before long be put into practice, and that my professional brethren may enjoy the great intellectual treat which a careful perusal of Martini's "Esemplare" affords.

I am, dear Sir, yours truly.

E. W. HEALEY,

Helensburgh, N.B.

Mus. Bac., Oxon.

## ORIGIN OF A MUSICAL PHRASE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—May I be permitted to state that the song which contains the phrase—



was composed by Auguste de Weyrauch (Sivonia), 1820, and not by Schubert.—Yours, &c.,

SERG. J. M. BEETON.

Kneller Hall, September 3, 1887.

## CONSECUTIVE FIFTHS AND EIGHTHS IN THE WORKS OF THE GREAT MASTERS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—May I ask you to kindly insert the following in THE MUSICAL TIMES if you consider the subject in question of any interest:—

Handel, "Messiah." Pastoral Symphony.



Handel, Sarabande, Seventh Suite.



Haydn, "Gipsy" Rondo.



Beethoven, Sonata in F minor.



Beethoven, Sonata in F, No. 1 (Violoncello and Pianoforte)



Mendelssohn, Sonata in B flat (Violoncello and Pianoforte), 1st movement Pianoforte part only.



Mendelssohn, "Kräftig und Feuerig" (Op. 7).



This is a remarkable passage to find in the writings of one whose keen eye could discover an eliminated bar in

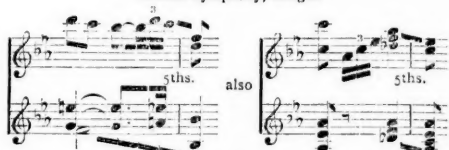
Bach's E minor Organ Fugue, after it had been printed for years in the incorrect form—

Schubert, C major Sonata, Second movement.



In the pianoforte arrangement of Schumann's Symphonies several curious passages occur, e.g.—

Second Symphony, Adagio.



I have not the full score of the last quotation by me, and it is possible that the passages would present quite a different aspect in the original form. The above passages are not pointed out in any carping spirit, but in the hope that they may prove of some little interest to my fellow readers; for we can well excuse even graver faults in works of such surpassing beauty as those from which the extracts are taken. Examples might be multiplied; but I fear that I have already trespassed upon your valuable space, and on the forbearance of the readers.

I am, yours faithfully,

D. COLLEY.

13, Osborne Terrace, Hale Road, Bowdon.

[The fifths in the quotation from the "Pastoral Symphony" are not Handel's, but are due to a perpetuated printer's error. The passage in the original MS. in Buckingham Palace stands thus—



The passage is thus of consecutive sevenths, not fifths.—Ed. M. T.]

## CORRECTION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Allow me to correct a misprint which occurs in my letter in this month's issue of THE MUSICAL TIMES. The fourth sentence should be—"If 'Cello' cares for 'old masters,' I can recommend 'Violin and Cello Duos' of Albrechtsberger."—I am, Sir, your obedient Servant,

R. H. LEGGE.

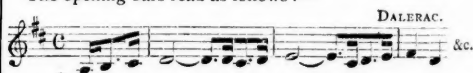
Alby Hill House, Hanworth, Norfolk,  
September 3, 1887.

## OVERTURES BY DALERAC AND BISHOP.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Can any of your readers inform me as to the source (operatic, I presume) and correct title of the following overtures; also where can be obtained a reliable full score or pianoforte arrangement of the same? The overtures in question are taken from a volume in MS. full score, now in my possession, and were copied or arranged by W. Roger Lyne, who—judging from a note on the title-page of one of the overtures—appears to have been a conductor or leader at the Haymarket Theatre from about 1830 to 1836.

The opening bars read as follows:—





No. 1 is said to be "arranged from the pianoforte score." Dalerac is, I imagine, another spelling of Dalayrac, the eminent French operatic composer of 1753-1809.

Yours very truly,

ORLANDO A. MANSFIELD.

Torquay, September 24, 1887.

#### TO CORRESPONDENTS.

\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

FIGUE.—We have simply stated the fact. We cannot undertake the responsibility of recommending the machine.

ALPHA.—Should have enclosed his card.

#### BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ASHTON-UNDER-LYNE.—The annual Harvest Festival Services were held at Christ Church, on the 18th ult. In the afternoon, Farmer's Oratorio *Christ and His Soldiers*, was performed. The work had previously been given by the choir, consequently there was considerable smoothness throughout. The principals were Miss Marjorie Eaton; Messrs. Field, Robson, Percival, and Green. The accompaniments were played by Mr. R. Thornhill, and Mr. Smith conducted.

BINGHAMTON, N.Y.—At the Congregational Church, Professor S. Lassar, from Brooklyn, N.Y., gave, at the solicitation of the citizens of Binghamton, a free Organ Recital of popular music, on July 21, at eight o'clock. His programme was selected from the works of Wagner, Beethoven, Schubert, Meyerbeer, and Handel. Miss Edith Weld varied the selection by singing some songs by Haydn and Gounod.

BRIDGWATER.—The annual Harvest Thanksgiving Service at Holy Trinity Church took place on the 15th ult. As in former years the decorations were on an elaborate scale, and they were also very tasteful and effective, and greatly admired. The musical portion of the service reflected great credit alike on Mr. Gosden, the Organist and Choir-master, and the members of the choir, thirty in number. The choir has hitherto been dependent, on these occasions, upon some assistance from without. Extraneous aid this year, however, was dispensed with, and the manner in which the service was rendered throughout proved the ability of the choir to accomplish satisfactorily and efficiently the task assigned them.

BURNT ASH.—The United Choirs of the Congregational Churches connected with the Loop Line Association, held a Service of Praise at Burnt Ash Congregational Church, on Wednesday evening, the 15th ult., at which Mendelssohn's "Hear my prayer," Spohr's "How lovely," and other anthems were very creditably rendered. Mr. Sydney Cozens conducted, and Mr. Francis Adams presided at the organ.

DEMERARA.—The Musical Society's Concert on the 19th ult. was of more than usual artistic interest. A prominent feature was the principal part of "A Jubilee Ode," which was written by Dr. A. C. Mackenzie for the recent Festival Concert at the Crystal Palace. Thanks to the courtesy of a kindred society in Trinidad, by whom the entire work was performed at the celebration of the Jubilee in that island, the Demerara Musical Society was in possession of the full score for soli, chorus, and orchestra, but time only permitted of the production of the leading features. These, however, proved a rare treat.

DENEGH.—An Organ Recital was given on Wednesday, August 21, by Dr. Spark, at St. Mary's Church to the great delight of a large audience. The programme was as follows: Concerto in G minor and major (with Cadenza composed by Dr. Spark for Leeds Musical Festival); Handel; Largo Appassionata, from the Sonata in A, Beethoven; Organ Sonata (dedicated to Dr. Hopkins) (Allegro Moderato, Andante Espressivo, Allegro Vivace); Spark; "Angelic Voices" (Larghetto in E flat, Andante in A flat, Bistaise; Melodie Religieuse, "Ave Maria," Schubert; Fantasia Pastorale (Storm), Wely; Largo in D, from Symphony, No. 8, Haydn; full chorus from a Mass, Haydn.

DOUGLAS.—Amongst other attractions in the Isle of Man during the last visiting season have been the popular Organ Recitals by Miss Munday, in Finch Hill Church, Douglas. This young lady gave the best of these performances on the 20th ult. The church was packed with an appreciative audience. The programme consisted of selections from the compositions of Bistaise, Wely, Bach, and Dr. Frost. The vocalists were Miss Dews and Mr. Kendal Thompson, who sang selections from the works of Handel, Mendelssohn, and others.

DURBAN.—A series of interesting festivities were held on July 21, at Durban, in honour of the Queen's Jubilee. The mayor gave a banquet and a reception, a children's party was held, and a Concert was given in the Town Hall, at which a crowded gathering was assembled. The Concert was given by the members of the Durban Philharmonic Society, under Mr. D. MacGill's able conductorship, assisted by the band of the First Royal Fencible Light Infantry, conducted by Bandmaster Wallace. An excellent selection of music, both vocal and instrumental, gave much pleasure to the very large audience.

ENNSKILLLEN.—Mr. Arnold's eleventh Concert was given in the Town Hall, on the 15th ult., before a fashionable and crowded audience. Schubert's Sonata for piano and violin (Op. 12), Chopin's Polonaise in C minor, and Weber's Rondo from Piano-forte Sonata, familiarly known as the "Perpetuum Mobile," were among the pieces given. Mr. Arnold's choir sang several pieces with considerable effect. Solos and duets were sung by Mrs. Capt. Charles D'Arcy Irvine, Mrs. H. Irvine, Miss McKean, Major Irvine, Messrs. Trimble, Murray, Benson, and Gunning. The band of the Bedfordshire Regiment, under the direction of Mr. Pocock, bandmaster, performed at intervals. Mr. Matthew Arnold conducted.

EPFING.—The Harvest Thanksgiving Service was held in the Church of St. John the Baptist on the 21st ult. The Service was fully choral, the Creed and Lord's Prayer being sung to a setting by Dr. Pearce. The Anthem was "Fear not, O Land," (Caleb Simper), Miss Elcho O'Neil, the Organist of the Church, accompanied the Service, and played pieces by Mendelssohn, Wely, and Handel.

FALMOUTH.—On the 8th ult., a Concert was given in connection with the annual Exhibition of the Royal Cornwall Polytechnic Society. The performers were Miss F. Banks, Miss B. Hallam, Miss Waymark, Miss Lucy Weymark, Miss Adela Duckham (violinist), Rev. J. H. Collins, Mr. G. H. Robinson, and Mr. C. W. Robinson. Miss Adela Duckham was very enthusiastically received, and her violin solos encored. At the close of the programme the President announced that the Committee had decided on awarding to Miss Adela Duckham the Society's first silver medal.

GIBRALTAR.—A highly successful Concert was given at the Assembly Rooms, Gibraltar, on the evening of August 10, under the patronage of His Excellency the Hon. Sir A. E. Harding and H.R.H. the Duke of Edinburgh. The Concert was arranged by the Rev. P. Raymond, Chaplain to the Forces, and Captain Wyon, O.S. Dept., and was in aid of the funds for a New Organ for King's Garrison Chapel, Gibraltar, which has been built in London by Messrs. Bevington, Sohno, and is now ready for shipment. Señor A. Rey Colaga, who has studied at Berlin for the past seven years, gave a masterly rendering of Chopin's Sonata and Polonaise in E flat. The accompaniments to nearly all the songs were played by Signor Labocetta, who for many years past in Gibraltar has had the reputation of being the ablest resident pianist here, and who has composed a Jubilee Part-song, which was sung before the Duke of Edinburgh at this Concert. The debt on the organ has, by the Concert, been reduced from £50 to £50, which is most satisfactory, considering that the organ has not yet left the builder's hands.

—Signor Holeda is a native of Gibraltar who, for several years, has been studying the art of singing in Italy. He possesses a powerful tenor voice, and recently gave a Concert at the Theatre on behalf of the poor of all creeds, which was well attended. He has been invited to sing at Malaga at the great *Fête* to be held there, commencing August 21.—The bands of the Royal West Kent Regiment, the 3rd Battalion King's Royal Rifles, and the Royal Irish Rifles have proceeded to Malaga per H.M.S. Hecla, to take part in the great band competition to be held in the Bull Ring at Malaga.—The string bands of H.M.S. Alexandra and Dreadnought played in the Alameda Gardens, on August 19, from 8.30 to 11.0 p.m. H.R.H. the Duke of Edinburgh was present among the immense crowd of listeners, and a large number of Naval and Military Officers. About forty-five instruments, including three double basses, under the able direction of the bandmaster of the flag-ship Alexandra, produced a good effect.—On August 17, Señor Rey Colaga gave an excellent Piano-forte Recital here, assisted by Signor Labocetta. As an Instrumental Concert, it was the best of its kind that has taken place in Gibraltar for a long time past.

HALLINGFORD.—The Harvest Festival was held at St. Mary's Church on Thursday, the 15th ult. There was a Celebration of Holy Communion at eight, Matins was said at eleven, and Evensong at eight was choral, the sermon being preached by the Rev. G. B. Brown, Vicar of Chalgrove, Oxon. The choir was augmented by the assistance of members of St. Leonard's choir. There was Processional and Recessional Hymns; the Festal Responses of Tallis and the Harmonised Confession were used; the proper Psalms and Canticles were sung to Anglican Chants; and the Anthem "O taste and see" (Goss) was very well rendered, the first part by a reduced choir and the remainder full. Mr. F. A. Clarke, Organist and Choirmaster of the Church, directed the music and presided at the organ, and, at the close of the service, played Wely's Offertoire in G.

HAYNES, NEAR BEDFORD.—The annual Harvest Festival in connection with this church was celebrated on Wednesday evening, the 21st ult. The Communion table was adorned with the beautiful gold star cloth which was presented by the Queen to the late Lord John Thynne on the occasion of her Majesty's Coronation. The service was fully choral. The proper Psalms were sung to Anglican Chants. The Magnificat and Nunc dimittis were by Dr. Stainer, and the Anthem, "Awake up, my glory," was by Mr. James Loaring. Service was intoned by the Rev. A. E. D. Osborne, vicar. The Rev. R. C. Whitworth preached the sermon. The musical portion of the service was repeated on the following Sunday, and the singing throughout was most praiseworthy.

HEDNESFORD.—On Sunday, the 15th ult., the annual Harvest Thanksgiving Services were held in the Parish Church. At the Morning Service, the Prince Consort's Te Deum was sung, and in the evening, Dr. Martin's Magnificat and Nunc dimittis; the Anthem being "Praise the Lord, O my soul," by Caleb Simper. The whole of the music was well rendered by the choir, under the conductorship of Mr. G. Neale, Choirmaster; the Organist, Mr. E. Lindop, presiding at the organ.

**HERNE BAY.**—A Harvest Festival Service was held in the Parish Church, on Thursday, the 8th ult. The sacred edifice was profusely decorated with corn, fruits, and flowers. The service was for the most part choral, and included a new anthem, the work of Miss Helen J. H. Sumner, of Ellesborough Rectory, Bucks.

**KIRTON LINDSEY.**—On Wednesday the 6th ult., a highly interesting Concert of vocal and instrumental music was given in the Long Room, at the Vicarage. The performers were Miss Charters, Miss Howlett, Mr. Charters, and Mr. Woodhouse. The vocal part of the programme devolved entirely on Miss C. H. Charters, who, by her rendering of "Should he upbraid," gave great satisfaction. Schubert's Impromptu (Op. 142) was interpreted in a masterly style by Mr. A. A. Woodhouse, who is a player of exceptional merit. An original Violin Sonata, from the pen of Miss C. H. Charters (Organist of All Saints' Church, Edinburgh) was played by Mr. A. R. Charters.

**LEEDS CORPORATION FREE CONCERTS.**—Dr. Spark's Recital on the grand organ, in the Town Hall, attracted the usual crowd on the evening of the 17th ult. The special item in the excellent programme was a selection from Gounod's *Oratorio Redemption*, a work of surpassing beauty of melody and harmony. The manner in which the organist interpreted the various numbers was duly appreciated. Especially beautiful was his rendering of the *Leitmotif* and the "March to Calvary." The other composers drawn upon were Bach, Handel, Haydn, Wely, and Lemmens.

**NEWPORT, R.I.**—Mr. Jerome Hopkins gave a Morning Pianoforte Recital and Children's Operatic Festival, at the Casino Theatre, on Saturday, the 10th ult. The Pianoforte Recital included such astonishing works as a "Kangaroo Study," a Transcription of the melody, "Off in the Still Night," "Pearl Drops" (Trill study), and a Rossini melody, arranged for left-hand alone. All composed and performed by Mr. Jerome Hopkins. In part two, some selections from his Children's Opera of *Taffy and Old Munch* were presented.

**NORTH CADBURY.**—A series of four Concerts of unusual excellence was given on the 7th and 8th ult., by Mr. Wentworth Bennett. The numerous pieces allotted to the orchestra were rendered with purity of tone and due attention to light and shade. Some original compositions from the pen of Mr. Wentworth Bennett—namely, a Symphony in C major, a Concerto in E minor, for flute and orchestra; a Rustic Idyll, Overture to *King Arthur*, and a Jubilee March, deserve wide recognition. Madame Wilson-Osman, Mr. William Nicholl, Madame Isabel Fassett, Mr. W. W. Alcock, and Mr. Goldsmith were the vocalists.

**PLYMOUTH.**—At the Organ Recital at the Guildhall, on the 10th ult., the artists were Mr. Hele (organist), Miss Adela Duckham (violinist), and Mr. Clemence (pianist).

**ROCHFORD, ESSEX.**—A Harvest Festival was held on Sunday, the 18th ult. At the Morning Service, Smart's *Te Deum* in F was given, and at the Evening Service the Magnificat and Nunc dimittis were sung to a setting by W. T. Best. The Anthem was "O Lord, how manifold" (Barnby), and the whole of the music was rendered in a satisfactory manner. The congregation joined in singing the hymns with especial heartiness. Mr. Ernest N. Cullum, the Organist and Choir-master of the Church, accompanied throughout the day.

**RYDE, I.W.**—The Harvest Thanksgiving Service was held at St. John's Church on Thursday, the 15th ult. The Anthem, "He shall dwell in the land," by Dr. Stainer, the bass solo being sung by Mr. Hodgson; the *Te Deum* by Boyce, and the Magnificat by Bunnett, were effectively rendered. Mr. H. Bailey, the Organist of the Church, presided at the organ. On Tuesday evening, the 20th ult., a Concert was given in aid of the sufferers from the terrible fire at Exeter. The Concert was most successful, about £25 being gained for the object for which it was given.

**SALISBURY.**—A Harvest Thanksgiving Service was held in St. Thomas's Church, on the 15th ult. In addition to the organ, a full surpliced orchestra, stationed in the chancel, accompanied the service, the choir being considerably augmented for the occasion. The Service was Stainer in B flat, the Anthem, "He shall feed my flock" (Simper), and the Voluntary before the Anthem, the Andante from the Italian Symphony (Mendelssohn). The Organist (Mr. A. A. Aylward) conducted, and Mr. W. T. Bowey (a pupil) presided at the organ. There was an immense congregation. Canon Stephenson, of St. John's, Weymouth, preached the sermon.

**SOUTHSEA.**—At the Pavilion, Mr. H. Austin Story gave his annual Concert, which was extensively patronised. The artists were Miss Philippine Siedle, Miss M. Elliott, Messrs. Orlando Harley, G. May, H. Stubbs, C. Beckett, D. Sutton Shepley, Signor Abramoff, and the London Male Voice Quartet. Pianoforte, Messrs. G. S. L. Lohr, G. D. Lovegrove, and H. Austin Story; and the band of the South Lancashire Regiment.

**STRADBROKE, SUFFOLK.**—On Wednesday evening, the 21st ult., Mr. Ben Cogswell, A.C.O., gave his second Organ Recital in Stradbroke Parish Church, Suffolk, to a very large and appreciative congregation. The programme was as follows: Prelude and Fugue in C minor (Op. 37), Mendelssohn; Offertoire in B flat, L. Wely; Andante in E minor, Batisse; Overture to *Past and Peasant*, F. von Suppe; Scherzando, B. Cogswell.

**ORGAN APPOINTMENTS.**—Mr. Wilfred Davies, Organist and Choir-master to St. Luke's Church, Hackney.—Mr. J. E. W. Lord, Organist and Choir-master to St. Mary's, Rawtenstall.—Mr. T. Collier Grounds, to St. Olave's, Hart Street, E.C.—Mr. Charles Davies, Organist and Choir-master to St. Patrick's Church, Waterford.—Mr. W. J. Tidmarsh, to the Wesleyan Church, Barry Road, East Dulwich.—Mr. George Wilby, Organist and Choir-master to Christ Church, London-derry.—Mr. George Cooper, Organist and Choir-master to Christ Church, Newgate Street, E.C.—Mr. Lewis Monson, Organist and Choir-master to Christ Church, Clapham.

### DEATHS.

On August 24, at High Street, Winchester, ALFRED CONDUIT, aged 67.

On the 8th ult., at 24, Lawford Road, Kentish Town, FRANCIS RALPH, of the Royal Academy of Music, after long and patient suffering, aged 40 years.

### DURING THE LAST MONTH

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Printed by NOVELLO, EWER and Co., at 69 & 70, Dean Street (W.), and published at 1, Berners Street (W.), and 50 & 51, Queen Street (E.C.)  
Sold also by KENT and Co., Paternoster Row (E.C.)—Saturday, October 1, 1887.